

WAS THE MOON LANDING A STUDIO-SHOT HOAX? • PAGE 8

Vive
WEEKLY

BRUCE McCULLOCH

KID IN THE HALL MOVES
TO SLIGHTLY BIGGER CITIES

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HISTORY REPEATS ITSELF
SAFEWAY STRIKE DEPLETES UNION FUNDS

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EDMONTON ROCKS!
NEW CD BOOSTS LOCAL MUSIC SCENE
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WEEKLY

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From the ashes of Toronto-based industrial hardcore outfit Monster Voodoo Machine comes Def Con Sound System. The new entourage brings its electronic hardcore sounds to our fair burg this week.

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Bruce McCulloch, Edmonton's native son and member of the revered comedy troupe the Kids in the Hall, has been keeping rather busy with a bevy of TV, film and stage projects. His theatrical production, *Slightly Bigger Cities*, plays this week.

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Elizabeth Hurley, supermodel celebre, couldn't resist the taboo humor in Mike Myers' latest creation, *Austin Powers: International Man of Mystery*.

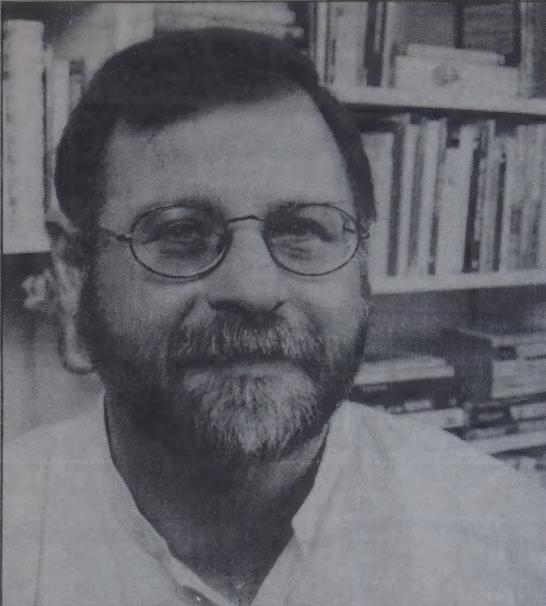
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THE TRUTH IS DOWNSTAIRS

THE X-FILES

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The Safeway strike—back to the future

"The largest company in the textile industry in the 1880s was Hochelaga Cottons. It employed about 1,100, of whom about half were women, and 200 children... The basic work week was 60 hours—11 hours per day and five hours on Saturday. Sometimes, the hours went up to 17 per day [there was no overtime pay]... A company practice was to make its employees sign an agreement to work on holidays, save Christmas and New Year's. If an employee did not work on a religious holiday, he would be dismissed and whatever amount of salary was due would be confiscated... Of the 200 children in the plant, some were eight years old and earned 25 to 30 cents a day [the adult wage was 75 cents]

—Charles Lipton, The Trade Union Movement of Canada

BY BRAD WILLIS

People seem to feel that the Safeway strike is more important than most strikes. The puzzle is: why should they?

Unions, after all, have never been very popular in Alberta, even amongst their own members. The United Food and Commercial Workers (UFCW) is no exception. It is a giant 900,000-member inter-

national union, with headquarters in Washington, D.C. Its Edmonton leader, Doug O'Halloran of Local 401, is doubtless a worthy man, but he's not exactly Lech Wałęsa when it comes to charisma.

Nor is there a shortage of grocery stores. Edmonton is the only city in Western Canada with three major grocery chains. If Safeway decided to pull out of Alberta, there are plenty of other people ready, willing and able to sell us groceries, many for lower prices. Add that Canada Safeway isn't Canadian. The profit it makes in Alberta is siphoned off to its head office in Pleasanton, Cal. (a name that somehow reminds me of *The Stepford Wives*).

Nor are the issues clear. The

union's ads ask for nothing more than for Safeway to "return to the bargaining table." So what? Maybe that's like asking a rapist to come back to bed and talk things over.

What will they talk about when they get to the bargaining table? Two things, apparently:

BARGAINING ISSUE NUMBER ONE: restoring the money the union gave up back in 1993;

BARGAINING ISSUE NUMBER TWO: resolving the issues raised by the increased use of part-time staff under the 1993 deal.

Neither of these issues is straightforward.

Take bargaining issue number one—restoring the wage rollback. A few years ago, Safeway threatened to leave Alberta unless employees surrendered their benefits under a collective agreement that still had years to run. Workers had to take across-the-board pay cuts of \$2.85/hr. Senior employees were given buy-out packages and then re-applied for their jobs, but without guaranteed hours. The whole package is said to have amounted to about \$40 million in union concessions—not much more than one year's salary and benefits for Safeway's head honcho in Pleasanton, Cal., but surely a fair chunk of change. It is said Safeway "opened its books" to UFCW. Crunching the numbers convinced the union to capitulate.

Since then, Safeway's profits have soared. By 1996 it was number 65 on *Fortune Magazine's* list of the top 500 corporate earners. In its advertisements, the union says that it's only fair that Safeway should share some of those profits with the employees who sacrificed to make them possible.

Sounds reasonable, even obvious. So reasonable and so obvious that you have to wonder why the union didn't negotiate some catch-up arrangement when it agreed to tear up its contract and roll back

See Willis on page 5



Some questions on nursing qualifications

BY LESLEY PRIMEAU

The provincial budget, brought down this past week with some eloquence by treasurer Stockwell Day, has more than its fair share of fairy dust sprinkled through it.

There was virtually nothing new in the budget as it was a rehashed presentation of Jim Dinning's "ados amigos, vote for my compadres, I'm outta here" election budget. If, however, you read the document (which, incidentally, is far too long with much too much doublespeak) carefully, you'll naturally have some concerns about the state of health care.

Oh, I know the Klein Kult of the Kloth says health care is fine and the rest of us are fear-mongering, but here's something that concerns me—and should you, too.

The budget failed to address, as far as I can tell, the cost of the registered nurses strike and subsequent settlement. It failed to mention the settlement of the Canadian Health Care Guild and what it will cost us—and there was definitely no mention of the Health Sciences Association currently in negotiations.

Of course, I have wondered why the registered nurses and the HSA needed to threaten strike action—the guild was easily given a three-year, eight per cent wage increase and a possible \$1,200 signing bonus—I may have the reason.

About this time last year, the Professional Council of Licensed Practical Nurses proposed amendments redefining the scope of their profession. Just the other day in the house, the topic was brought up in a roundabout way when Health Minister Halvarsson commented that licensed practical nurses will soon be allowed to administer certain medication, under appropriate supervision—although elaboration on this key point was missing. Furthermore, he said the changes would soon be approved by cabinet.

What changes and where's the house debate? Who's speaking for the public concern?

This basically would upgrade the status of licensed practical nurses to that of registered nurses. Certainly in the scope of health care there is plenty of provision for a variety of skilled workers under the umbrella of a team concept.

Everybody has a position on the team with pre-determined duties. Hence the difference in titles: doctors, nurses, licensed practical nurses, lab techs, therapists, clerks, janitors, administrators and so on.

The PCLPN maintains that before any licensed practical nurse could have enhanced duty, they would be required to upgrade. Now, if they wanted to do all that upgrading, why didn't they become full nurses in the first place? Do most licensed practical nurses even want this expanded duty and responsibility?

Here's a partial list from the original proposal:

1. To provide care in any setting.
2. May assign responsibility for care when acting as a team leader.
3. May administer heparin or adrenaline upon doctor's orders.
4. May administer, at their discretion (when needed), medication including narcotics and, with the proper training, may draw blood, care for patients with centrally-placed catheters, regulate infusion and (get this) assist the anesthetist with induction and reversal of anaesthesia—apparently

the most critical time of the procedure.

So has anybody publicly asked the doctors for their view?

Personally, I don't care what on-the-job training you muster. There must be a reason why registered nurses have to go to school for so long—something to do with understanding why part A and component D may or may not work in harmony. And if anyone's watching me in la-la land, it better be someone with a whole lot of alphabetical letters after their name—ask someone what happens if you aspire to.

So, back to the budget. If we OK the changes in duties for licensed practical nurses so they can essentially do anything a registered nurse can, we wouldn't have to hire registered nurses. Licensed practical nurses work cheaper, so there's a huge savings for the regional authorities (read province), therefore it's not reasonable to know what dollar figure had to be included in this budget—we don't know who's being hired yet!

By the way, who's legally responsible now—just in case I get asked about lawsuits!

Willis

continued from page 4

its contractual gains in 1993.

I asked a few experts who I thought would know—union officials and labor lawyers who work for unions. They didn't. I phoned UFCW strike headquarters. The people there didn't know either. I asked Adam Finn, a business professor at the U of A who gave his views about the strike in Adrienne Tanner's recent in-depth *Edmonton Journal* article. One could speculate, said professor Finn, that back in 1992 the union did not foresee such a quick turnaround for Safeway. Or perhaps after looking at the books it felt it was not in a strong enough position to make demands of that kind. Or maybe both. But he stressed that this was pure speculation.

It's hard to believe what the union's ads seem to imply—namely, that a naive and trusting union relied on Safeway's management to be fair and do the right thing when the crisis had been met and profits rose. But what, then? Perhaps only Safeway and UFCW Local 401 leader Doug O'Halloran know the answer.

An intriguing mystery, but, after all, mere history. The big practical question mark is: if and when Safeway relents and the combatants go back to the table, what will the union be asking for?

You'd think that the minimum demands would be:

- *pay back the loan* that the workers in effect made to Safeway, in 1993, with interest;

- *restore the hourly rates*, plus cost of living.

This, with a little fiddling, is what would put Safeway's employees back in the same financial position they would have been if they had not agreed to the 1993 rollback and received only cost-of-living increases since.

No chance, say my "informed sources." They tell me that Safeway's hard-line position—which not only does not offer the modest increase the union would have settled for but also demands more concessions—took the union leadership by surprise. They say that the strike is costing UFCW so much in strike pay that when, in another couple of weeks, Safeway magnanimously goes "back to the table," the union will likely accept a few ostensible gains of only cosmetic value. Despite strong public support, the union and the employees will likely decide to cut their losses—unless somehow the effort to build national or even continental support for the strike unexpectedly succeeds.

This theory makes all too much sense to your columnist. The Safeway workers I've talked to don't feel they had been properly prepared by their union for a strike. They say, for example, that strike paychecks were 10 days late—which seems to be a pretty good indication that the union was not ready to go. The meetings at which Safeway's offer was rejected were conducted, I am told, in effective revivalist style. But only recently has the union started to distribute picket-line bulletins and other such propaganda to rally the troops.

Why are the issues so ill-defined? In part, no doubt, bargaining strategy. It's basic that one doesn't bargain in public. But this isn't even food science, let alone rocket science. To keep public support in the long run, that principle

will have to be relaxed.

Perhaps the real explanation is the trickiness of bargaining issue number two—the question of who gets to work what hours.

I am told that in order to qualify for benefits, you've got to be "permanent part-time," working at least 15 hours per week. But the company's approach, to adapt some Marxist jargon, has been to create its very own reserve army of the semi-employed—people working four 12 hours a week, who form an increasingly large percentage of staff.

Could it be that we're heading right back where we started—back to the salad days of untrammelled 19th-century free enterprise, as described in the passage quoted at the beginning of this column? Back then, successful employers like Hochelaga Cotton worked their employees six days a week, 10-12 hours per day, straight time, no benefits. Safeway may be accomplishing the same thing as its glorious predecessor, but using a different method—six part-timers working 12 hours a week, straight time, no benefits.

In most businesses, you want as many long-term, full-time employees as possible. You have to pay them more money, but in time they become far more efficient (not to mention far more loyal) than part-timers. These are usually big advantages even in jobs that do not take much training.

But maybe these are no longer sufficient advantages, at least in the grocery business. The extra efficiency of full-time employees, or even permanent part-time employees, may no longer counterbalance the costs. These costs include not only higher wages and benefits such as sick pay, vacation pay and pensions, but also greater dependence on individual employees and less flexibility in allocating staff or using labor-saving technology. And while full-time workers are more loyal to the employer, they are also more loyal—perhaps more-than-proportionately—to their union.

Is there a bargaining strategy that full-time and part-time workers can all get militantly behind? Maybe not—and if not, maybe that's the nub of the union's problem.

The union, I speculate, must be in a difficult position. Most of its employees are part-timers. Thanks in part to the UFCW's unusual policy of requiring fixed union dues (not, like most unions, dues proportionate to hours worked), they presumably have as much say as full-time workers. But their interests seem quite different. Most probably have no intention of making a career with Safeway. Few can dream of rising through the ranks from cashier to CEO. They know that they have a "McJob," but most are prepared to settle for that and expect no more.

This dead-end feeling may explain why people in Edmonton are so sympathetic to the Safeway strikers.

There are still places where you can work your way up from the mailroom to the boardroom and exceptional people have always been exceptions to the rules, however rigid. But nowadays, the kids in the mailroom have at least undergraduate degrees.

Press the historical rewind button and go back 25 or 30 years. Then you knew if you were willing to work hard and keep your nose clean, you could at least make a decent living, even if you only had a high school education or less. If

OPINION

you lost your job, UIC would tide you over until you found another. If you got sick, health care would cover it. If your children needed money to go to university, they could borrow some and earn the rest.

Fast forward to 1997. Those expectations are long gone. Ralph Klein started life as a United Way PR flack and, as we know, did rather well thereafter. He could probably forget about applying for the job today. They probably wouldn't give him a chance—no degree. Things fall apart, the centre cannot hold. In the hard-nosed confidence of companies like Safeway and in the confusion of their employees calling feebly for "fairness" and meekly asking only that the employer deign to "come to the table," we sense the gloomy future that seems to face what used to be called "the common man."

Go back 60 years to the '30s and the Great Depression. Then the future looked even gloomier, but the terrible nature of the times was seen as a sign that the world was about to change utterly—and permanently—for the better.

Marxism and fascism vied for

the idealism of young people in Europe. Closer to home, Social Credit was going to end the tyranny of finance capital, "to make what is physically possible financially possible." The Co-Operative Commonwealth Federation was going to bring about True Democracy. Centrist elites were going to prove that problems could be solved from the top down by a revolution in thought, making social revolution unnecessary. The thinkers of the New Deal had already anticipated to some extent in practice the ideas of Keynes' *General Theory* by the time it was published in 1936.

Then came the Second World War and everybody had other things to worry about.

Back to 1997. In our day, no prophet has arisen in Israel. The ideologies that dominated the century roughly from 1860 to 1960—socialism, communism, fascism—are all discredited. The good news of the End of Ideology and the predicted convergence of the mixed economy and state capitalism proved to be a placebo. The Reaganite attempt in the '80s to revive unreconstructed Free Enterprise has proven a mere atavism.

At the *fin de siècle*, even in the United States where atavism and its byproducts account for more than 35 per cent of the Gross National Product, the missionary fervor is gone. Around the decay of these colossal ideological wrecks, boundless and bare, the lone and level sands stretch far away as Percy Bysshe Shelley might have remarked.

We are all looking for a hopeful sign of some kind—if not portents in the sky or aliens hovering behind the Hale-Bopp comet, at least something to tell us that things aren't as bad as they seem. Even in such an unpromising quarter as a quarrel between owners and workers in the grocery business we look for something reassuring to happen.

For what it's worth, I dreamed I saw the old labor hero Joe Hill last night, alive as you or me. "Hey, Joe," I said. "You're 80 years dead."

"I never died," said he. He then successively punched the little cash register buttons embossed with pictures of the food I'd ordered (a lot easier than having to punch in numbers), handed me a burger, milkshake and onion rings and said: "Have a nice day!"

ANI DIFRANCO

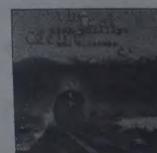


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Arts Council opens new central ticketing site

NEWS

BY KELLY TORRANCE

Deciding at the last minute to see a concert or play? Now you can save money by buying discounted tickets at a downtown booth.

Tix on the Square now open for business in Sir Winston Churchill Square. Run by the Edmonton Arts Council, a support group for arts organizations, the booth sells same-day performance tickets at a discount, as well as regular ad-

vance tickets for Ticketmaster and non-Ticketmaster events.

Derek Brooks, the manager of the booth, says the idea has been around in cities like London, England and Toronto for a number of years and it is about time Edmonton caught up.

"It has a number of uses," he explains. "It's basically to support arts groups when they have extra tickets to an event on the day of the event. They find out they have a handful of tickets left, they don't think they can sell them at the door. They can sell them at the

booth, a central place where people know to go. It's also an advance ticketing service to smaller groups that don't have their own booth and can't afford Ticketmaster or someone sitting at a phone."

Brooks says the booth also serves as an information centre.

"We already have so many pamphlets we don't know what to do with them all," he says. "We will also be selling paraphernalia—T-shirts, mugs, whatever organizations have."

The booth springs from the Edmonton Arts Council's mandate

of supporting the arts. "Generally, it's a marketing tool for different arts organizations," Brooks sums up. "Hopefully, it will become self-sufficient within the year."

Tix on the Square will be having its grand opening May 8, with a small reception at the booth for arts organizations and media. Business started off slowly, Brooks says,

but it is picking up for the three full-time staff members.

"We contacted the arts organizations and let them know we're running, how it's going to work, the advantages there are for them. Maybe twisting a few arms to give us a shot, to see if we surprise them."

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WEEKLY

In defence of common sense

Vue from the top

Love it or hate it, the FOX Network, Australian media baron Rupert Murdoch's television venture, has already had a major influence on the cultures and customs of not only the United States, but Canada as well.

Even though *The Simpsons* will go down in history as TV's most biting family-values satire and the *NHL on FOX* has iced Canadian hockey purists with its animated robots, screen-sucking vacuums and the glowing FOX-trak puck, it is the much-ballyhooed SF series, *The X-Files*, which is causing the greatest ripple effect on our culture. How else would one explain the nutty "cyberstalker" hoax that took place in Windsor, Ont. last week?

A quick recap: an average bungalow-living nuclear family reports they are being tormented by "Sommy," a cyberstalker. This computer wiz is threatening the family by shutting off lights, appliances and the like. Soon, newspapers throughout the country (even our own esteemed *Edmonton Journal*) lay out features about cyberstalking. It becomes the buzzword of Canadian pop-culture until the Windsor couple's teenage son admits he set up the cyberstalker thing as a gag. Turns out you can fool a lot of people once you figure out where the fusebox is and how it works.

Just a half-decade ago, there was no way so many people would have fallen for such a dumb prank. But, *The X-Files* has become a pop-culture phenomenon; its motto "The Truth is Out There" has been ripped off by everyone from used car dealers to sports broadcasters. And this show, this serial of fiction, has created more conspiracy paranoia than an Oliver Stone wet dream with its tales of the paranormal and alien-hatched conspiracies.

It used to be if the power went off in a home, people would check the fuseboxes or call the electric company to see what the hell was going on. If all else failed, checking the on/off switch was a good move. That's all gone out the window. This is now the more likely scenario...

"What are those bright lights out on the driveway, dear?"

"Oh, my god! We're being visited."

"Or abducted! Honey, please don't let them take me! Those anal probes are murder."

"Let's go hide in the basement! Why doesn't the government tell us the truth? We know about the Cancer Man..."

The couple hides in the basement and call the police. It turns out some schmuck left his headlights on. Before the truth is revealed, *Hard Copy* has already done an exposé on driveway UFOs. Mass panic ensues.

Do you think that's far-fetched? Did you fall for the Sommy cyberstalker hoax?

We have V-chip technology, that allows parents to lock their children out of channels that air violent programs. Why not take it a step further? How about the Idiot Chip? This will lock all viewers out of *The X-Files* until they can answer some basic questions. If they fail the idiot test, sorry, no Mulder and Scully for you, big fellas.

The test would go something like this:

- Do you understand the difference between reality and fiction?
- Yes or No: Is *The X-Files* reality or fiction?
- Have you ever been abducted by aliens? (If the answer is yes, the viewer is locked out of the show forever, as are his/her children, grandkids and the people who live next door.)

• What color is my blue sweater?

• How do you spell SOS?

By doing this, we might get rid of some of those annoying conspiracy theorists. Then, the next time something out-of-sorts occurs, we'll look for a rational explanation before writing full-page features on cyberstalkers and UFO nuts.



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Willpower's no problem for this dieter

BY JASON SUMMERS

There are all sorts of ways to diet. Our family's favorite is the Modified Toast and Tea (MTT) diet that includes peanut butter, grapefruit and cottage cheese. You can lose five lbs. in a weekend if you exercise a little willpower.

Since the diet allows for slight modifications, Kate (my wife) and I occasionally interpret this differently.

Take last night. With the MTT you're allowed a slice of toast with several teaspoons of peanut butter, plus a cup of cottage cheese and tea for the evening meal. Kate said she didn't feel like peanut butter so she spread a cup of cottage cheese on her toast.

Emergency doesn't attract Edmonton protesters

BY WENDY BOULDING

While thousands of people crowded the streets of Vancouver and Montreal, only a trickle of Edmonton arts supporters acknowledged the National Day of Action Against Arts Cuts.

"Edmonton hasn't had a great history as far as people turning out for public rallies. But it does have a good history for putting their money where their mouths are. Edmontonians absorb the information and act accordingly," said spokesperson Helen Folkmann, referring to the arts awareness event which took place last Saturday at the Strathcona Gazebo Park.

Wearing orange arm bands and mock bandages, organizers attempted to symbolize the necessary first aid Canadian culture needs due to funding cutbacks. As the event progressed, curious passers-by picked up 400 post cards addressed to Culture Minister Sheila Copps demanding attention be given to the plight of the arts.

The national demonstration was organized by Cultural Emergency, a gathering of nation-wide arts organizations concerned with arts funding cutbacks at every level of government.

In its Mission Statement the group declares:

"Policy-makers are overlooking the value of culture as a significant vehicle for economic growth as the foundation of a democratic process and as a way for people to communicate across racial, sexual, and culture borders. Instead, governments treat culture as a luxury that can be discarded when times are tough."

While she didn't expect Edmontonians to turn out in droves, Folkmann has faith people are realizing the importance of arts in this city.

"I'm happy with the response we got. We did what we wanted to do."

I pointed out her mistake. She said that essentially she was following the diet.

I was not going to argue with her. I warmed up a frying pan and dropped a small cup of butter in it. When the butter started to bubble, I fried a slice of bread in it. Once the bread was fried nicely on one side, I smeared peanut butter on the other side and fried that.

Kate immediately criticized me for using the butter, which she claimed was high in both fat and cholesterol.

"Relax," I said. "When you fry butter it evaporates."

"What?"

"As anyone can see, I started out with a cup of butter and that's been reduced to a tiny puddle of yellow liquid."

"You think that gets rid of the cholesterol? Do you realize it probably concentrates it?" Kate asked.

"Do you realize you'll die if you don't have enough cholesterol in your body?" I asked. I slowly ate the peanut butter-diet toast and

swallowed a small green pill the doctor had given me to reduce cholesterol. "Besides, I don't have to worry about cholesterol," I said. "That's what these pills are for. If it makes you happy, I'll take two."

"You're supposed to combine the pills with a sensible diet," said Kate.

"I'm dieting, honey," I said. The fried peanut butter toast was rather tasty but the heat had shrunk it considerably so I made myself a second serving.

"Do you want me to make some diet peanut butter toast for you?" I asked, spooning another cup of butter into the frying pan (The original amount had completely evaporated).

"No," said Kate, despondently. "Tea?"

"I'll have a diet shake instead," I said, opening the fridge and taking out some skim milk and ice cream. I dumped the milk into a blender, added half a pound of ice cream and whipped it up.

"That's not on the diet," Kate

said.

"We can have skim milk in our tea, right?" I asked.

"Yes," she said.

"Okay, I'm drinking the skim milk by itself. I'm not even using the tea."

"You idiot," she said. "You're making a milkshake. What do you think is in that?"

"Darling," I said. "I know what's in it. Some milk which is on our diet. And a little ice cream that is almost the same as cottage cheese. I'm skipping the cottage cheese entirely tonight."

"Ice cream is not the same as cottage cheese," she protested.

"Yes and no. Both are dairy products made out of essentially the same thing—milk." I added some chocolate syrup to the shake. Before she could criticize me for that I said, "Instead of grapefruit, I've substituted a little bit of syrup. It's mostly fructose, which is the basic building block of fruit."

I finished the second fried peanut butter sandwich.

"Where's the butter?" I asked. "Why?"

"I'm going to make a peanut butter sandwich—as you recall, they're prescribed on our diet."

"You've already had two peanut butter sandwiches, both fried in butter, you beast," she said.

"Not really," I said. "After I fried them they were only a third the size of what they started out as. That's two-thirds of my allotment. I'm allowed one more on our diet."

I finished my diet chocolate shake.

"If you're going off your diet, then so am I," she screamed. Kate ran past me, opened the cupboard door and grabbed a cheesecake.

I reluctantly ate a piece with her. Not because I wanted to but because there would be less for her to get fat on. Sure, I realized I would put on a bit of weight but it's easier for me to diet than it is for Kate.

I don't want to make a big thing out of it, but I simply seem to have more willpower than my wife. •

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Ron Howard may not have been the first to stage a moon mission...

One small step for Kubrick?

CONSPIRACY THEORIES

BY JASON MARGOLIS

What's with all the chocolate bar commercials involving UFO cover-ups and invasions? The Reese's Peanut Butter Cup spots were cute when they first came out and the Mars and Milky Way ones are appropriate given the names of the candy—but why is Butterfinger using this tactic?

Maybe it's because consumers are fascinated by UFOs and believe that there are government cover-ups.

Apparently, a large number of people are so suspicious of authority that they don't even believe that NASA ever made it to the moon. Children in Cuba (who liked to eat Cuban Lunch chocolate bars) are taught that the lunar landing was faked. However, in the United States, up to one quarter of the population maintain Neil Armstrong's moonwalk took place in a soundstage and not in the lunar Sea of Tranquillity.

Unfortunately, no one can seem to agree whether that soundstage was in Arizona, Nevada or Alabama.

This notion has been popular for years, propagated by the film "Capricorn One," starring O.J. Simpson (favorite candy bar: Krackel) and directed by perpetual hack Peter Hyams (favorite candy bar: Whatchamacallit), which concerned a faked U.S. mission to Mars. In the film, the actor "astronauts" stage an entire mission for the cameras only to subsequently be hunted down by government agents fearing a possible exposé. The James Bond movie *Diamonds Are Forever* featured a bizarre sequence in which Sean Connery (favorite candy bar: Mr. Goodbar, shaken not stirred) stumbles into a set where a moon-mission is being recreated, complete with space-suited astronauts simulating low gravity conditions.

The Robert Redford-River Phoenix spy vehicle *Sneakers* also had a reference to the moon mission hoax, mentioned by the conspiracy-theorist character played by Dan Aykroyd (favorite candy bar: all of them).

So there is definitely a media

based precedent for the belief. However, there are also some interesting anomalies in the lunar missions' photographic evidence indicating a possible hoax. For instance, there are no stars visible in several of the photographs taken on the moon surface. Stars should have been clearly visible as the moon lacks an atmosphere, which diffuses light. As well, the jet of the lunar lander's 10,000-lb. hyperbolic engine seems to have caused no visible crater in any photos—which it surely should have if it worked.

Other anomalies in the photographs include an artificial-looking line between a sharply focused foreground and a blurry background, hinting at the involvement of special effects such as matte painting or chroma keying.

Many believers of the hoax theory also cite the "Hollywood" lighting of the film and video footage, an unusual condition when considering the lack of gaffers on the moon.

According to those suspicious of a hoax, the astronauts were indeed placed in orbit, and likely circled the moon, but they never touched down.

NASA counters with a strong response to many of the skeptics demands, noting that stars are not visible in photographs simply because the cameras were set to properly expose the larger, brighter objects in the foreground, namely the astronauts. The same could be said for use of a still camera on Earth.

The lack of a crater under the lunar lander was explained easily. The descent engine, although very powerful, was put into effect thousands of feet above the moon during the early stages of landing. A small amount of moon dust was disturbed at the moment of touchdown, but the relatively cohesive moon surface apparently deflected the blast sideways.

The sharp lines separating the blurry backgrounds were due to the moon's close horizon. The moon is much smaller than the Earth and its horizon is only a couple of miles from eye level. Consequently, mountains in the distance beyond the horizon ap-

peared as blurry objects in the background. Other lighting quirks were caused by light reflected off of the astronauts' gear.

If the landings were faked, why would the American government spend an estimated \$25 billion to achieve this elaborate hoax? A simple answer would be that it wanted to beat the Russians to the moon. NASA faced a terrible disaster with the launch pad fire of 1967. They didn't want to risk the lives of any more astronauts in the vain attempt of living up to President John F. Kennedy's pledge to reach the moon before the end of the decade.

However, some people believe the moon hid several UFO bases, and certain key individuals aimed to keep that fact a secret. One of the weirdest aspects of the hoax theory is the claim that the director who orchestrated the faked footage was none other than Stanley Kubrick (favorite candy bar: Fruit & Nut). If nothing else, that would explain Kubrick's notorious secrecy.

NASA officials, impressed with the outer space and zero gravity footage coming from Kubrick's *2001: A Space Odyssey* shoot, blackmailed the director into working for them. They threatened to reveal the communist involvements of the director's brother, which would have been awkward for Kubrick, who made his name with *Dr. Strangelove*. However, Kubrick was also attracted by the offer of exclusive access to alien artifacts and autopsy footage from the infamous Roswell, N. Mex. UFO crash.

Kubrick handled the "production" of both the Apollo 11 and 12 missions, adding dramatic aplomb as he saw fit. However, he walked off the production of the Apollo 13 mission because NASA rejected his script of a tension-filled failed mission. NASA of course later returned to Kubrick's script, but by that point had already signed on fledgling teenage director Ron Howard, best known at the time as Opie on *The Andy Griffith Show*.

Incidentally, Ron Howard's favorite candy is rumored to be a box of chocolates given to him by his pal Tom Hanks, but that's another story.



ILERS WEEK

IN
THE
BOX



Western Conference
playoffs, quarter-final

Friday (away)
Oil 1, Dallas 0, 2OT

Sunday (home)
Dallas 3, Oil 2

Tuesday (away)
Oil 4, Dallas 3, OT

Edmonton wins best-of-seven
conference quarterfinal 4-3
This Friday: bring on the
Avalanche! Best of seven
conference semi-final
begins in Denver

This week, Vue press-box fixtures
John Turner and Steven Sandor
want to say only one thing: CUJO-
CUJOCUJOUCUJOUCUJO...

Topic: Series preview

Steve: If I had a girlfriend, I'd tell her to get lost for the next couple of weeks, because I have a feeling this series between the upstart, underdog Oilers and the defending and worthy Stanley Cup champs, Colorado, may be better than sex. At least better than talking after sex. The two fastest teams in hockey. No clutch-and-grab b.s. Doug Weight vs. Peter Forsberg, Joe Sakic vs. Andrei Kovalenko. Great role players on both teams, like the Oilers' Mike Grier and Todd Marchant (penalty-killer extraordinaire) and Mike Ricci and Adam Deadmarsh (one of the most underrated players in hockey. He'll score 50 one day, just you wait and see) for the Avs. But most of all, it will be a battle of the netminders—Curtis Joseph, the can't lose overtime goalie of '97 and Patrick Roy, the can't lose overtime goalie of all time. Roy's got three Stanley Cup rings and two well-deserved Conn Smythe trophies. I hope none of these games go into overtime, because it's likely that Bob Cole will die of old age before someone scores on either of these two netminders. In the end, it will come down to Joseph and Roy. After the miracles Joseph performed in the Dallas series, I really believe anything is possible. Sure, it's a bit of a cop-out but, remember, I picked Dallas to sweep the Oilers in the last round.

John: It's hard to imagine a series better than the last one but if any series has that potential then this one would be it. Two teams who can skate from end to end and perhaps the fastest two teams in the NHL. These two teams both play the same style so we shouldn't see any slow points here. Expect to see Joseph continue with his heroics and to see Roy (who has a chip on his shoulder with Glen Sather) play his best. In the end, though this could go either way and I'd hate to have to make a prediction on this series but if the Avalanche is to be upset by anyone this year, then the

Oilers would be the team to do it.

Topic: Keys to stopping the Avalanche

Steve: The Avalanche have an edge over the Oilers in two areas: depth and getting offence from their defencemen. Sandis Ozolish, the Avs Norris Trophy candidate, is better than any defenceman in the league at jumping into the play and converting. He's a master on powerplays—he loves to creep into the high slot and take a soft feed from Forsberg or Sakic and pop it into the net. If there's a better point-man in the league, I'd like to see him. The Oilers didn't see a player like that with the Stars. Sure, Sergei Zubov is OK, but he's no Ozolish. The Oilers' wingers have to be very aware of Ozolish and put pressure on him. He's prone to making dumb passes, too—that's the only flaw in his game. As well, three Avs lines are deadly scoring combinations. If Sakic doesn't get you, Forsberg or Claude Lemieux will. But the Avs sorely miss Chris Simon. They don't have a true enforcer. So, the Oil will have to rough up the Avs stars a little...

John: Sounds familiar. The Stars have the edge over the Oilers in a number of areas... Dallas will win in four... Any edge held over a team in regular season loses a lot of its significance in the playoffs. And after beating the Dallas Stars in the last series, you gotta know that this isn't the same Oil club we saw at any point in the regular season. There are kids on this team whose best games we have not seen yet. Will they be played at some point in this series? Who knows? Let's just enjoy the great display of talent in this series.

Topic: Todd Marchant

Steve: What's the book on Todd Marchant? Great penalty-killer, hard worker, skates like the wind and can't put the puck in the ocean from the pier. Usually, you can start chugging back on defence when Marchant gets a breakaway, he's so notorious for missing them. So what does he do in the biggest game of his life? The same night his hometown Sabres win in overtime, Marchant gets a breakaway and puts a perfectly-aimed shot into the corner past Andy Moog. The series ends, Marchant is the hero of game seven, maybe this will be the goal that gives him the confidence he so sorely needs to become a complete player—the ability to score goals on a regular basis.

John: It was great to see Marchant score such a beautiful goal while in all alone. What an incredible burst of speed he came up with to blow around the defenceman, then a slight move, and right into the top corner. He was perhaps the most consistent Oil in the entire series and he really deserved that one.

Topic: Cujo's thieving ways

Steve: Curtis Joseph's miracles: Reaching back, diving across the crease, to stuff Joe Nieuwendyk in overtime of game seven. Robbing Stars sniper Mike Modano in game seven by reaching behind him with the goal-stick. How about the shutout in game five? He made 43 saves, most of them of the "really tough" variety, in the space of four periods and 22 seconds. He went into Texas and played the role of the masked bandit.

John: Some of those saves were simply unbelievable. I've looked at replays from the 1-0 Edmonton victory over and over again wondering how he stopped some of those shots. Game seven was no different. Again, this was just a great series and the only one who looked bad during this one was former Blues GM Mike Keenan. He said that Curtis Joseph couldn't play in the big games. Ask Dallas if they agree with you. Oh, and which one of you, Mr. Keenan, is still looking for a job?

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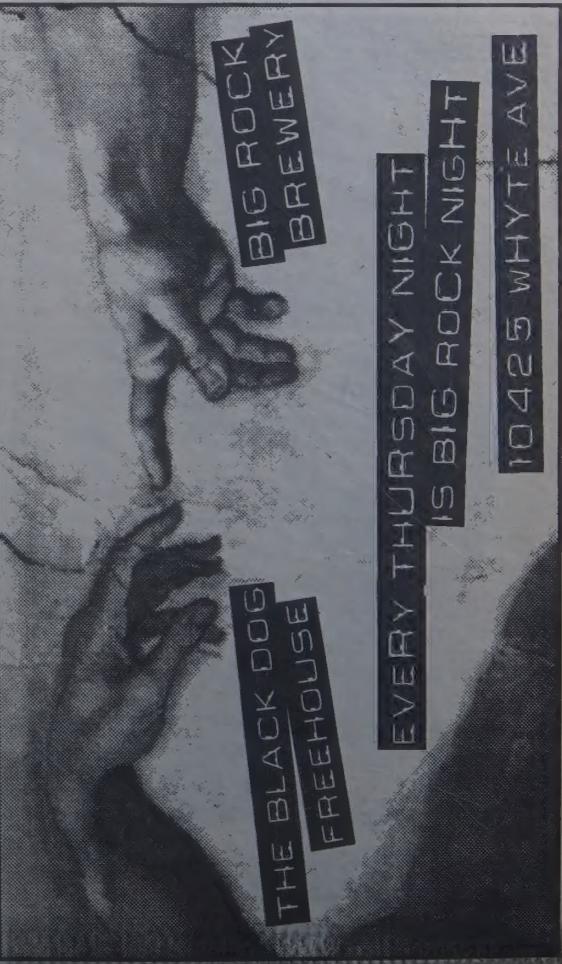
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Grad dresses sleek, sophisticated chic

FASHION

BY RYAN GREENWOOD

A battle rages between two grad-dress styles.

Regardless of the outcome, grads are offered choices of sleek, sophisticated, grown-up sexiness versus breezy, ultra-feminine romanticism.

Both styles speak volumes about beauty and sophistication.

These styles share a common ground—length is the main selling point. Long and lean is certainly the most sophisticated and popular option this spring.

The rock 'n' roll glamor found in Italian collections like Gucci and Versace is revamped for the graduating set. It's sexy without being overt or vulgar, but sometimes it does walk the line. Or the romantic frills of layers of see-through fabric offer an innocent but fashion-forward look.

Fabrics are very body-conscious and this is really in right now, explains Monica Allen, manager of women's wear for Holt Renfrew.

"To add to the sexy look is the neckline of the season," says Allen.

Unless you've just fallen off the turnip truck, you know this neckline is the asymmetrical, off-the-shoulder tribute to Halston that every designer worth his/her salt experimented with this season.

If sharp, look-at-me attention is not what you are going for when you pick up your diploma, the breezy chic of layered, transparent fabrics speaks volumes about your sense of style.

Take a four-layer, rose print halter dress which creates an image of super-beauty while still being classic.

More real-world than heavy-duty rock-star chic and definitely more wearable in front of the parents, the romantic look is certainly a top priority for grads who know the importance of image.

And on a side note, it is truly worth rejoicing to see the departure of the barn-burning, hoe-down queen prom dress which always reminds me of Dolly Parton in *The Best Little Whorehouse in Texas*. Given the



Model: Jamie; Makeup: Jillian Kaliel;

Fashion: Holt Renfrew; Photo: Ryan Greenwood.

outstanding dress options available this spring, no one should have to resort to looking like a southern belle.

Then again, what's a war without some collateral damage? •

Fans flip out over 'Net audio

VUE Net

BY JEFF BARNUM

I'm sure that Rod Phillips burned up several Internet circuits as he broadcasted the details of the Oilers' Miracle Comeback two weeks ago Sunday.

What did Phillips do? Was he randomly pounding on a computer terminal as the Oilers scored three goals in 1:56? Did he go on a ecstatic rampage, pulling routers and networking cables from all over the press box?

No, he was merely doing his job—projecting the details from the Edmonton Coliseum.

The perpetrator is Audionet (<www.audionet.com>), who

picked up the CHED broadcast feed and put it out over the Internet in real-audio format.

And so, with Phillips' cries of "He SCOOOOORES! THE EDMONTON OILERS TIE UP THE HOCKEY GAME!" several Internet providers were puzzling over the sudden blip in signal on their lines.

Yet again, it amazed me to hear broadcasted from Edmonton the dulcet tones of Bob McCammon in the pre-game show, to have my heart skip a beat as Phillips raised his tone as the Oilers moved in on the Dallas goal.

For those of you interested in the stats, when I listened to Tuesday night's match-up I received 99.46 per cent of all the sound sent to my machine, over a broadcast time of over three hours.

If the Oilers are playing at the

moment, you can get the feed from <www.audionet.com/sports/nhl/oilers/oilers.ram>. If there isn't a game on, you can get the entire previous game from that same address. The Real Audio player is available from www.real.com.

In other sports news, the Edmonton Drillers parent league, the National Professional Soccer League, has an "unofficial" web site—even though the address is <www.npsl.com>. This site is not super-pretty, like nba.com or nhl.com, but it does have current information.

It gives updates on who is beating whom in the playoffs, information about the various teams around the league and links to those teams' web sites.

The Drillers site is still under construction (perhaps something to work on during the off-season), but you can get an idea at <www.edmontondrillers.com>. We can only hope that the Drillers follow the lead of the Baltimore Spirit (<www.baltimorespirit.com>), which has a decent (and current) site.

And until next time, sports fans, we'll see you in cyberspace. •

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Jeff Barnum is a sports junkie. Thank goodness for the Internet. Scores can be e-mailed to jeff@vive.ab.ca or to <http://www.vive.ab.ca/gb/big/talkback.cgi>

LIFESTYLES

Smells like New Age spirit

HEALTH

BY CARRIE REGENSTREIF

Approaching the Aromatherapy Wholistic Centre, tucked away in a strip mall in one of Edmonton's industrial parks, the only aroma one senses is the faint smell of diesel fuel. Once inside, however, fears of being in the wrong place soon drift away.

Long before Karim Kanji, a practitioner and teacher of aromatherapy, brings on the essential oils, a feeling of relaxation begins to set in as he ushers his patient into a stuffed armchair, smiles warmly and explains in a soothing voice what will take place. He begins with a thorough medical history, followed by a physical assessment. This is no Medi-Centre, no 20-people-in-the-waiting-room deal. Carefully examining everything from the feet to the scalp, he looks for clues to what ails

I'm not quite sure how he comes to his conclusions, but overall they were strikingly accurate. Scooting across the hall to mix up a personalized concoction of aromatic oils, Kanji returns with a small squeeze-bottle containing grapeseed oil as a "carrier" for, in this case, rose, ylang ylang and sandalwood oils.

Essential oils are very powerful, he explains, so very tiny quantities are used in aromatherapy. "More is not better in this case," he says.

Essential oils are extracted from a wide variety of whole plants, leaves, blossoms, roots, barks, resins or fruit peels. According to Kanji, their quality varies enormously between different producers and it is important to find a reputable supplier in order to get the full healing effect. Because they are expensive to produce (for example, it takes 60,000 roses to make one ounce of rose oil), some manufacturers dilute so-called essential oils with cheaper ones. Kanji says he can distinguish an inferior product by smell, but less-experienced consumers may be easily fooled.

Aromatherapy treatment may be done by inhalation, but more commonly the practitioner massages

"We have forgotten how to read ourselves. Pain tells us what the problem is."

—Aromatherapist
Karim Kanji

the oil into the body. Kanji is a registered massage therapist and often uses several other techniques in which he is trained, including reflexology and Therapeutic Touch.

His patients suffer from a wide variety of ailments, including multiple sclerosis, cancer, depression and severe migraines.

"I don't promise anything," he emphasizes. "I say, 'We'll try to work together and if you can try to help yourself, everyone else can help you.'"

He claims to have a good success rate, but believes that much depends on the person's attitude.

"The only time it doesn't work is when you block your mind to it. You must open your mind to accept it."

One of the main problems with the modern world, he adds, is that we have become out of touch with our own bodies.

"We have forgotten how to read ourselves. Pain tells us what the problem is."

I must admit that when I sauntered into Kanji's office I was doubtful. And I while I can't vouch aromatherapy's qualifications for alleviating the symptoms of major illness, I can say that I walked out the office feeling like the proverbial million bucks.

Apparently, I'm not the only skeptical journalist to leave the place smiling. Kanji relates a story of a local television reporter who came in snickering, but left, three hours later, convinced there is something to this aromatherapy thing. I have to agree.

Selenium study shocks cancer docs

HEALTH

BY ARTEMIS STIFANO

For years, many people have taken the mineral selenium, along with vitamin E and other antioxidants, for added protection against heart disease and cancer.

In the early '80s, many sun worshippers began taking selenium supplements, believing they were gaining extra protection from skin cancer. In the early '90s, the U.S. Department of Agriculture sponsored a study to see if this was possible.

The result of the five-year study was a real shock to the scientists involved: the study demonstrated that selenium supplements had no effect towards preventing reoccurring skin cancer, breast cancer or heart disease—the statistical data actually showed a slightly higher incidence of skin cancer than the placebo group—but had an incredible impact on prostate, colon and lung cancers. The selenium group had a 45-63 per cent lower risk of developing these three cancers and 50 per cent fewer deaths than the placebo group.

A group of 1,312 people, aged 18-80 with a history of skin cancer, took part in the four-year study. Half took a placebo while the other half were given 200 micrograms of selenium in a brewer's yeast tablet. During that time, there were 77 cancers and 29 cancer deaths among the patients taking selenium compared to 119 cancers and 57 deaths in the placebo group.

These benefits were so great that the researchers halted the study two years early so all the subjects could take selenium.

The selenium seems to stop the cancer cells early in the course of the disease (at what is called the "promotion" stage). A second study is being organized so the findings can be confirmed as soon as possible. Also, since only 25 per cent of

the first study's subjects were women, more will need to be included in the subsequent study to verify or disprove the disappointing breast cancer findings.

Selenium can be obtained from foods like nuts, seafood (both animal and vegetable) and selenium brewer's yeast. Whole grains can be a great source if they are grown in selenium-rich soil.

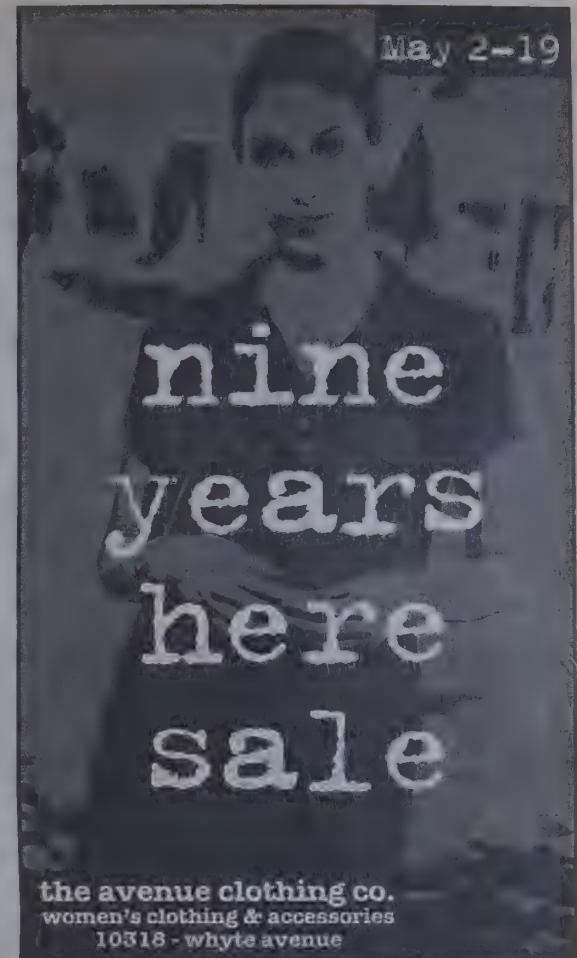
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McKay explores Swami's teachings

BOOKS

BY WENDY TOWLE

Glimpses Of A Mystical Affair is a book about love. The words it contains speak of beauty and devotion. The glossy, gold-illuminated pages bearing hand-crafted lettering are offered as a gift from the heart by author Julie McKay.

The book is multi-layered. It's a biography of a remarkable woman named Swami Sivananda Radha who dedicated her life to spiritual teaching. It is a collection of myths and legends and is an insightful guide to finding one's own spiritual path.

"Swami Radha was so often trying to teach through what she was saying and what she was doing," explained McKay, who was Radha's friend, personal assistant, editor and student for seven years before Radha's death in 1995. Both lived at the Yasodhara Ashram, a spiritual retreat Radha founded in British Columbia.

McKay met Radha in 1979 at a Calgary workshop. Through the presence of this respected spiritual leader and author, McKay was able to take an honest look at who she was and who she wanted to be.

"The thing I was encouraged by in Swami Radha's teachings was that you don't give up your mind. She said the thing that was the obstacle wasn't the intellect, but

the pride we place on our intellect. We get caught up in thinking we know so much when really it's all theoretical. There are times when you put the mind aside and then there are times when you challenge the mind to go further than ever."

"She said that if you choose the path of just being intellectual it's much harder than if you choose to be devotional. The heart is the more direct route to the Divine."

Glimpses Of A Mystical Affair was written five months before Radha's death. For McKay, the experience was a gift and a challenge given to her by her mentor. What McKay has learned from this internationally-renowned teacher is passed on to the readers of her book.

"We create our own limitations by believing we are limited to the image of who we think we are. Being with Swami Radha, or any genuine teacher, will always help to chip away at those self-created limitations."

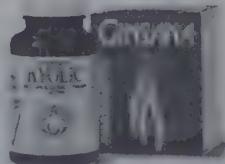
McKay has now become a Swami. She chose the name Swami Lalitananda.

She continues to stay at the Ashram where she teaches and works at the bookstore. She will continue to edit the writings of Radha.

"You have to develop self-knowledge before you can go beyond yourself," she said. "And once you have become the ideal person you want to be then it is time to give back to others."

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Manguel heads awards night

BOOKS

BY NORA ABERCROMBIE

Alberta's literary community—comprised as it is of lone wolves and workaholics—rarely gathers itself into one spot. And almost never is the public availed of the opportunity to rub shoulders with this crowd.

The Alberta Book Awards, to be held this Saturday night at Edmonton's Petroleum Club, is one of those rare occasions. A celebration sponsored by the Alberta Writers Guild and the Book Publishers Association of Alberta, the evening is the writing community's party for the public.

"It's a party to celebrate our own," says Miki Andrejevic, executive director of the Writers Guild. "Not many people realize how good our writers and publishers are. We've won four Governor-General awards in the last three years, the most of any place outside of Toronto. So this is the proof that we are excellent in writing. The Alberta Book Awards is the public's opportunity to talk with these wonderful Alberta writers."

This year's guest speaker—Alberto Manguel—is, by himself, worth the price of a ticket. Manguel's passion for literature and unsurpassed generosity to other writers is reflected in his books, including a collection of essays entitled *The Dictionary of Imaginary Places and News From a Foreign Country Came*, a novel. He is also known as a brilliant editor, translator and anthologist for books like *Meanwhile In Another Part of the Forest* (an anthology of gay literature), *Black Water* (an anthology of fantastic literature), *Other Fires* (short fiction by Latin American women) and *The Gates of Paradise* (an anthology of erotic literature).

Manguel's latest book, *A History of Reading*, is a collection of linked essays (anecdotal and occasionally scholarly) that George Steiner described in *The New Yorker* as "...engaging and amusing. A wonderful reminder of why we cherish the act of reading." *A History of Reading* has been shortlisted for the

Trillium award.

The event begins at 6 p.m. with a reception for the shortlisted authors, corporate sponsors and, says Andrejevic, "whoever would like to meet them." The buffet dinner at 7 p.m. adds to the value of a ticket.

Manguel will speak for 20 minutes and then, says Andrejevic, the award presentations will be kept short and sweet.

"I think the joy and excitement are the same as always, but the speeches will be kept to two minutes. Again, we would like everybody to have an opportunity to congratulate the winning writers and publishers, then continue the evening as a social event."

The Alberta Book Awards come but once a year. But the Writers Guild of Alberta, partnering with the Edmonton Community Foundation, hopes to create a year-round opportunity to hang out with writers. Later this month, a new campaign to raise funds for Alberta Writers House will be announced. The idea, says Andrejevic, is to create a space that writers can call home and where the public can come to meet them.

"I grew up in Belgrade, a city in which the centre of intellectual activity and conversation was the restaurant run by the local writers' association. Everybody who wanted to enjoy good company and have a challenging conversation would go over there. It was a great place. It meant that the general public could participate in the literary life of the community without being a writer."

Plans include a meeting room and library, restaurant and bar. And, says Andrejevic, they hope to offer accommodations for visiting writers on a cost-recovery basis. The Writers Guild of Alberta has already devoted \$10,000 toward the effort.

Tickets for the Alberta Book Awards, held May 3 at the Petroleum Club, are \$35, available from the Writers Guild of Alberta (422-8174) and the Book Publishers Association of Alberta (424-5060). The deadline for purchasing tickets is May 2.

Alberta Book Awards
Petroleum Club
May 3

Need a Boost? Natural Solutions for your energy crisis

NATURAL WELLNESS

BY SHELLEY ROBERTSON
TERRA NATURAL FOOD MARKET

The number one complaint we hear from our customers is lack of energy. And is it any wonder? The way we race through our days, from one event to another fueled merely by a morning coffee and an afternoon cappuccino. Fortunately, there are some simple, effective, natural remedies for easy fatigue.

A Better Diet

A primary cause of ordinary fatigue, according to experts, is an imbalanced diet. To stabilize your energy try making the following simple changes to your diet:

1. Eat regular meals: 3 or more each and every day.
2. Drink Plenty of water: Fatigue is a symptom of dehydration, so drink 6 to 8 glasses of water per day. For the healthiest results, invest in purified or reverse osmosis water delivered to your home.
3. Minimize your consumption of sugar and caffeine.

Natural Remedies for Energy

In addition to these nutritional recommendations, there are other deficiencies, both nutritional and

hormonal, that can lead to fatigue.

Low digestive enzyme levels. Even if your diet is top-notch, your body may not be absorbing all the nutrients in the foods you're eating. I suggest taking digestive enzymes, especially with heavier meals.

Lack of iron. Up to 80% of active women are low in iron. Women in general—but particularly vegetarians and those on a low fat diet—consume only a third to a half of the iron they need.

Energy Boosting Tips

- ✓ Take a multi-vitamin daily
- ✓ Add a B-complex for increased stamina
- ✓ Limit caffeine to one cup a day
- ✓ Drink lots of water
- ✓ Supplement with ginseng and spirulina

Spirulina (blue green algae) is an easy way to get iron and Vitamin B12 in a food supplement form.

Insufficient vitamin intake. For those whose fatigue is due to stress and lack of sleep, a basic vitamin supplement program will help. A multivitamin plus a Vitamin B complex and up to 2000 mg of vitamin C daily are especially

recommended.

Adrenal fatigue. Caused by chronic stress, this condition relates directly to fatigue. To strengthen your adrenal glands, supplement with an extra B complex, vitamin C and ginseng.

Ginseng Boosts Energy

The virtues of ginseng have been known for more than two thousand years. In traditional Chinese medicine ginseng is said to replace lost *chi* or life energy.

Numerous research studies support ginseng's reputation and its restorative properties. Ginseng helps the body adapt more easily to physical and emotional stresses by strengthening the function of the adrenal glands. Ginseng is also stimulating and has been shown to have immune-enhancing properties.

Look for a *standardized dosage* of active ingredients when choosing a ginseng product. Ginseng supplements vary widely in their concentration. Standardized extracts of ginseng provide a guaranteed amount of *ginsenosides*, which have been identified as the herb's active ingredient.

Ginseng can help boost energy and your immune system, it strengthens the adrenal glands and improves the body's ability to handle stress.

Shelley Robertson is Terra's Vitamin & Herbal Remedies Consultant. She is available to answer your questions.

Music Notes

BROUGHT TO YOU BY GARY MCGOWAN

The healing power of music goes headlong against the scourge of breast cancer at the Sidetrack cafe on Thursday night. **Jazz-a-matazz '97** is the umbrella under which nine jazz vocalists will perform in a fundraising event for the **Canadian Cancer Society**. Headlining the evening is New York singer **Trudy Desmond**. Eight Edmonton artists will also occupy the Sidetrack stage through the course of the evening (in alphabetical order they are **Dave Babcock, Brian Chan, Vivianne Cardinal, Hazel Proctor, Johanna Sillanpaa, Judy Singh, Robert Walsh** and the soon-to-be-Music Westbound **Alfie Zappacosta**). They'll be ably backed by an all-star Edmonton crew of three (!) piano players (**Charlie Austin, Bill Emes and Andrew Glover**), drummer **Tom Doran**, bassist **Mike Lent**, saxophonist **Dan Schnee** and guitarist **Greg Smith**. The \$25 ticket includes a dinner catered by the King and I Thai restaurant. You can pick up tickets at the new rush ticket location, **Tix-On-The-Square** in the Cambridge Building on Sir Winston Churchill Square. The Sidetrack doors open at 6 p.m. and the show starts at 7 p.m.

On a less conventional jazz note, Edmonton will be awash in acid-jazz over the weekend. Vancouver acid-jazzers **Jazzberry Ram** will play a show at **People's Pub** on Thursday evening then move over to the **Rev** and perform on Friday night. Those unfamiliar with the quirky little jazz genre that's come into its own in the 1990s can expect **Jazzberry Ram** to provide a fine primer. The whole thing is akin to the audio you hear riding in an elevator...except with more solos.

The Red River is marching on Winnipeg this weekend (and our prayers are with the good citizenry of Manitoba), but in Edmonton a relentless force of a different kind is converging on our fair burg. The **Kiss Army** is once again in the field and the advance guard will appear at the **Rev** on Thursday evening. A collection of Edmonton bands (**The Maybellines, Juggernaut, Molly's Reach and Welcome**) have been rehearsing the **Kiss** songbook for weeks now so that they may present a **Kiss** tribute to all who cross the threshold of the **Rev** on Thursday. Then these humble footsoldiers will join the rest of the **Kiss Army**, vinyl copies of **Destroyer** clutched firmly in hand, at the sold-out Coliseum on Friday night when **Kiss** themselves hit the stage. When the original band was originally happening it was a regular visitor to E-town (frequently playing prehistoric venues like the **Kinsmen Fieldhouse** in the 1970s and 1980s.) What goes down Friday night? Well staging technology continues to develop by leaps and bounds and advance word is that those media photographers you see capturing the first few moments of **Coliseum** shows from the front of the stage won't be allowed to do their thing until **Kiss** begin their second song. That's because there's too much pyro (a hip music biz term for explosions etc...) running during the first selection making it impossible to photo. Cool!! Have these guys still got it or what?

The lack of a **Kiss** ticket doesn't leave you housebound on Friday night. There's an all-ages punk gig running at the **Riverdale Hall** featuring **Namesake, Misdemeanor, Nothing At All** and **Screwy Louie**. Mind you, the normally granola-bound community of Riverdale may think **Kiss** is playing in their midst given the more genteel musical sounds that normally emanate from the community hall. All things are relative...!

The bottom end rumble you hear emanating from **People's Pub** on Friday night won't just be because your post-Kiss ears can't hear high frequencies anymore. It's because **Sky Pilot** and **Electronics**, who play the club that evening, specialize in the sort of "low-fi" guitar rock that landed Calgary's **Primrods** a recording deal with **Gefrim Records**. In a post-grunge world music just gets...uh...grungier.

You will hear no noisy electric guitars at all in the **West End Christian Reformed Church** (10015-149th Street) on Friday evening. The **Da Camera Singers** will be performing the third and final concert of their season that evening. The show is called "Musical Festival" (after the 14th-century Latin for "partying down"). It's a two part show that will treat you to several piano and organ duets along with five Schubert pieces in part one. Post intermission you'll hear the world premiere of Edmonton composer **Jacobs Kloppers** "Te Deuum," an organ solo from accompanist **Joachim Segger** and a mix of choral pieces by **Rutter**. Look for **Marnie Geisbrecht** on piano throughout the evening.

Mwendo Dawa sports a Swahili name (meaning "the way to a special goal") but they are as used to snow and ice as any Canuck. The Coltrane influenced quartet hail from Sweden and will make their third visit in the group's history to the **Yardbird Suite** on Friday and Saturday evenings. Doors open at 8 p.m. both nights.

Jazz-a-matazz isn't the only fundraiser on the musical map this weekend. The **Youth Emergency Shelter** is going beyond the usual door-knocking approach to finding operating cash by presenting the **Growing Dreams Festival** this weekend. The musical component of the fest runs Friday night at the **Old Strathcona Farmer's Market**. They've adopted a Western theme to this year's edition. Professional country-event MC **Danny Hooper** will host the prime rib dinner (you know you're in Alberta when...), the silent and live auction and the show itself which will feature the **Mustang Dancers** and the **Pam Proud Band**. Tickets are available by calling **Barb Koenig** at 438-5763.

One-time **Idyl Tea** guitarist **Ian Martin**'s new band **Evelyn Tremble** is

gearing-up to record a CD sometime in 1997. You can check the progress of their new songs at their gig at **People's Pub** on Saturday night. Playing with them will be **Bench Warmer** and **Sorry**.

"Nouveau, by-the-balls art rock" is the description provided to **Music Notes** concerning the feature band at the **Sidetrack** on Sunday night. **Ballroom Zombies** hail from what's cryptically termed "Central Canada" in their media release and claim to blend everything from punk to glam rock together in the creation of their sound. They released an EP in 1996 called **Jojo** and it sounds like they'll be an interesting addition to the Sidetrack's loose formatted Sunday evenings.

The **Old Strathcona Singer/Songwriter Competition** draw to a close on Sunday night. The series has been running for the past six Sundays at **Blues On Whyte** in the **Commercial Hotel**. The finalists (**Maria Dunn, Kris Gregersen, Wendy McNeill** and **Ben Spencer**) will each do that showcase thing for 30 minutes starting at 9 p.m. Last year's winner, **Al Brandt**, will return to the scene of his triumph for a feature performance before the judges hand down their verdict sometime close to midnight.

P.J. Perry and **Ritchie United Church** have been collaborating on the production of the "Jazz And Reflections" series for three years running. The Sunday afternoon concerts run between 3:30-5 p.m. This Sunday the man himself gets to play. **P.J. Perry** and his quartet are the featured performers in the Church which you'll find at 9624-74 Ave.

Blues On Whyte will play host to **East Coast Music Awards** nominee **John Campbell John** from Monday through Wednesday of the week. A former member of fabled Maritime rock band **Buddy & The Boys**, John released a solo disc called **How Does It Feel** a couple of years ago. Time has only sharpened his ferocious slide guitar playing and his shows will be a treat for all blues rock fans.

Edmonton seems to have an endless appetite for **Amanda Marshall**. She's gone from opening shows for **Tom Cochrane** to headlining her own club dates to her Monday night show at the **Jubilee Auditorium**. Another female vocalist is now in the position of opening Amanda's show. Winnipeg singer-songwriter **Chantal Kreviazuk** gets the nod and will make her first concert appearance in the city on Monday. She comes from the Amanda school of intense female performers so don't attend if you're looking for a genteel evening.

Bruce!
Bruce!
Bruce!

Vue
WEEKLY

Free tickets!
Gosh!

We've got three sets of two passes to **Bruce McCulloch's** new theatre thingie, **Slightly Bigger Cities**, and the boss says we have to give them away. Don't worry, you don't have to recite the lyrics to "Daves I Know"—the answer to our skill-testing question can be found in our cover story. The question is: **What is the name of the McCulloch-penned film that will begin shooting in Toronto this fall?** Send/deliver/fax/e-mail us with the right answer (plus your name, address and phone number) and you could win!

The name of the film: _____

Your Name: _____

Your address: _____

Your phone number: _____



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MAYBELLINES • JUGGERNAUT
MOLLYS REACH • WELCOME
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with GUESTS

SATURDAY MAY 3
EDMONTON ROCKS
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MAYBELLINES

FRIDAY MAY 9
SOFT
with GUESTS

MONDAY MAY 12
RUSTY
CHANGE OF HEART
THE MONOXIDES
(SORRY NO MINORS)
TIX: Sound Connection, Sonix, Blackbird Myozik and The REV

The Good, the Bad & the Ugly
THURSDAY MAY 15
CURVEBALL ABBEY
and GUESTS

FRIDAY MAY 16
Sunglasses At Night
80's Retro Party

SATURDAY MAY 17
FURNACEFACE
With BMG Recording Artists
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MUSIC

The Edmonton scene Rocks

MUSIC NEWS
BY KEN HESSEN

PreVUE

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TUESDAY

GALS: HiBalls & Cocktails 1.75
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TIL 11:00 PM DAILY

WEDNESDAY

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Edmonton's
Up & Coming Talent
GALS: HiBalls & Cocktails 1.75
GUYS: Bottled Beer 2.49
TIL 11:00 PM DAILY

THURSDAY

FRIDAY
SATURDAY

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Thursday - Saturday

May 1, 2, 3
6 FIGURES

MAY 8, 9, 10

BLACKWATER JACK

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ALL AGES / LICENSED!
SATURDAY
MAY 3

THE HANSON BROTHERS

W/ QUESTS
MAOW
AND
BILLY
AT
THE
ROXY
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TICKET LOCATIONS

You may have forgotten we have a thriving local music scene. It's easy to do. Between the constant visits of touring acts and a regular barrage of talent from Calgary, it's not surprising locals would forget Edmonton has a stable of great talent.

Orange County Keith (Keith Rubuliak) is set to change everyone's mindset with the first Edmonton music compilation in three years. *Edmonton Rocks* contains 15 tracks chronicling over a half-decade of local music. Rubuliak and Brent Oliver (Green Pepper Records) are releasing the project. The CD includes a song from a 1991 live recording of the now-defunct Jr. Gone Wild to music by the newly-formed Maybellines. Almost half the tracks are previously unreleased. The compilation even offers a new song by home-town legends, SNFU.

"It's kind of frustrating that besides Molly's Reach and Big House, there hasn't really been anything which has been noted," says Rubuliak. "So many bands will move out to Vancouver or Toronto to make it. You have a lot of exports and it's sad to see."

"Edmonton has an awesome music scene but it isn't well recognized out of the city. Edmonton bands getting a gig in Calgary is a challenge. Hopefully this will establish that Edmonton has a scene."

Rubuliak started receiving notice through his CJSS radio show—from 7:9 a.m. every Saturday a slew of punk would hit the airwaves. Now he co-hosts a more eclectic program Saturday afternoons.

For Rubuliak, this venture has more to do with love and learning than commerce. The CD release is the result of a personal study course at the University of



A scene from the OC and Ski Show. Keith Rubuliak is toque-less.

Alberta. He's in his third year of obtaining a Bachelor of Commerce. Rubuliak is interested in eventually entering the music industry. Instead of merely reading about the business, he chose to take a first-hand crack at it.

"I think university turns out too many textbook dummies," says Rubuliak. "I think the best way to learn is by doing and I decided what a great opportunity this course was."

After marketing the album and holding the Saturday night release

party, Rubuliak is planning to be even more involved in the local scene. He is putting together a one-off show with Bad Religion at the Shaw Conference Centre, tentatively set for August. He also hopes to release more Edmonton compilations.

Edmonton Rocks
CD Release Party
w/ Amber 416, The
Maybellines, The 1-800's
Rev Cabaret
May 3

Maow takes its act in front of the camera

PUNK

BY STEVIE TANNO

PreVUE

The rockabilly-punk sounds of all-girl Vancouver trio Maow will finally make it to the boob tube.

The single "Miss Lefebvre," from the band's Mint Records debut, *The Unforgiving Sounds of Maow*, was just rendered to video. The band hopes the powers-that-be at MuchMusic will add it to heavy rotation—OK, lets be realistic, maybe they'll play it on *The Wedge* or something like that.

"There's no concept," says Neko Case, the band's drummer. "It's just a lot of shots of us running around and being stupid. Oh, and we're all pregnant in the video."

After Maow's current North American tour, the ladies (Case, "Corrina" on bass and "Tobey" on guitars) will start the process of recording their follow-up record, tentatively titled *No Cologne*. Case promises that the album will, stylistically, follow closely on the heels of the band's debut—safe for a few keyboards thrown into the mix. Even though the three band members have to juggle jobs and school commitments, they still find the time to tour (this jaunt will take them to Boston, New York, Cleveland, Chicago and Green Bay, Wis.—the band's first-ever American dates outside of Bellingham, Wash.). In fact, playing their own special brand of rock 'n' roll is downright therapeutic.

"We do like to rock. We practice hard and we play hard. It's good for our sanity," says Case.

The band will also have a single out on Twist Like This, a fledgling Texas record label. Case is also working on a solo project entitled *The Virginian*, which will be a record of country songs. Members of the Super Friendz, Shadowy Men on a Shadowy Planet, the Smugglers and Zumpano will help out.

Maow will stay true to its indie roots. The band's next album will also be released on Mint (as per contract) and the ladies are not shopping around for a new deal.

"I don't think Geffen is going to sign us tomorrow," says Case. "Plus, the people at Mint are really nice to us, they're our friends in rock."

Even though the riot grrrl movement (L7, Babes in Toyland, Dickless, 7-Year Bitch) has put women in the forefront of punk rock, Maow's members know they still have to fight for respect from the male-dominated music industry. Still, Case is hardened for the rigors of being in a band struggling to make its big break.

"I don't take any shit from anyone," she says. "I think there's a lot of shitty female promoters, as well. Basically, it goes like this: anyone who's tried to screw us, we've made them sorry."

**Maow w/
the Hanson Brothers**
The Roxy
May 3

Kreviazuk learns to handle media hype

ALTERNATIVE

BY KEN
MCLELLAN

PreVUE

Chantal Kreviazuk is starting to get worldwide notice. Her album is being internationally released and she is talked about from Holland to Japan.

The only disappointment for her is she hasn't been able to focus on the country that first embraced her—her homeland, Canada. She is currently rectifying the situation with a cross-country tour in support of Amanda Marshall.

"I kind of regret that I've had to distribute myself so thinly that I haven't been able to focus on the country in which I was originally signed," says Kreviazuk. "It just sort of fell away while I was setting up other territories. That's the only thing which has affected me emotionally. That's the only thing which has made me sad."

She went from being an unknown singer-songwriter living in Winnipeg to securing a major deal with Sony Music. From there she released *Under These Rocks and Stones*. Currently her third single, "Wane," is being serviced and Japan is showing major interest. Before her second single "Believer" was even released in that country the album took great leaps up the charts.

Kreviazuk developed her sound using just her piano and voice. For the album, though, the talents of Peter Asher (10,000 Maniacs, Linda Ronstadt) and Matt Wallace (Screaming Trees, Faith No More) were brought in. She sees the produced versions of her songs not as deviants from the original concept, but more variations on a theme.

Since the release, Kreviazuk has

changed immensely. Originally, during an interview, she took her time and painstakingly reviewed every word uttered. Now she whips off responses with seasoned ease.

"It's a growing process," says Kreviazuk. "You can never go back and redo things. Things are growing every day and getting bigger and harder. It's amazing how everything has evolved. I'm looking back only a week ago and thinking how I could do things better. What were giant steps when I made them seem like baby steps a week a little while later. It's phenomenal how much you are forced to grow."

"My values have totally smacked me in the face. What's important to me has been maintained but I've been forced to grow a lot quicker than I may have otherwise."

An element which remained constant for Kreviazuk is how public perception is important to her. At the outset of her major press exposure, she expressed concern when articles fostered a sensationalist attitude instead of representing who she really is. Now six months after her debut release, she finds only the fan's response counts.

"I don't even care anymore [about what the press says]. At the beginning I used to read what was said but I don't anymore. If you start to worry it becomes a vicious circle."

"The best feeling in the world is when somebody gets your music and it's not the media or industry buzz. It's just when somebody has taken your CD and put it in their player or the car and really gotten into it."

Chantal Kreviazuk
w/ Amanda Marshall
Jubilee Auditorium
May 2

Ferron comes to grips with personal homophobia

FOLK
BY KEN
MCLELLAN

PreVUE

This Wednesday, Vancouver-born Ferron will be doing something she believes is just as important as writing music and performing—supporting a cause.

At the time of the interview, she wasn't aware of which cause her Edmonton show was for (in this case breast cancer research). Her manager knows where Ferron's interests lie and makes sure the singer-songwriter gets involved with groups which she believes in. Once aware, Ferron admitted it was one of the many crusades she likes to support.

"It needs to happen," says Ferron. "We're not covering these concerns with money from other places. There are causes out there which need to be helped."

With six albums to her credit, Ferron is a woman deeply involved with showing what matters to her. From an early age she was an openly "out" artist. Her songs are deeply personal thoughts and observations on aspects of life, a trend continued in her latest release *Still Riot*, her first for a major label. Her path towards being a performer was energized by the need to express herself and tackle issues which affect everyone.

"The whole reason I started writing was to get myself in there," says Ferron. "There are fundamental things shared by all people. These questions which confront us from the moment we're born until we die. I just started writing from that place."

For a while, her introspection had a

negative effect on her. Ferron found herself dwelling on concepts. She's made a conscious effort to change the way she lives.

"I used to think way too much," says Ferron. "Now I try to experience life on several levels besides thought. I'm starting to think the only way we can live healthily is to go back to a village concept. Thus, I'm going to live in a community full of other artists. I'm going to go through the experiences I'm thinking about."

When she's not on the road she spends her time between San Francisco and her home in Washington where her life partner and three-year-old daughter, Maya, live. After this current tour she'll be living in Bodega, Cal. to explore the small community idea.

It's obvious from Ferron's albums how important experience and expression are to her. It's the key reason why she decided, at a young age, to openly admit her sexual orientation—even though it was a time when it was far less socially accepted than now. The key surprise when she did come out was not how others reacted but how she did.

"I wanted everything to be real," says Ferron. "What I was striving for was to have everything echo back to what I was so I had to be honest from the inside out."

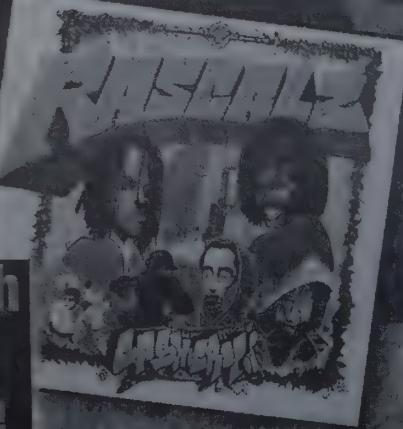
"One of the things you have to deal with is your own internal homophobia. That surprise comes from inside a little later. You have to realize your own discomfort with it."

Ferron
May 7
Provincial Museum

Rascalz and Tha Alkaholiks Live at the ARTS BARN, MAY 10

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POP/ROCK
BY KEN ILCEWICH

PreVUE

Ken Coomers (drums/percussion/vocals), Jay Bennett (guitars/keyboards/vocals), John Stirratt (bass/vocals) and Max Johnston (fiddle/mandolin/dobro) all have two major common bonds.

1) All four have performed on both Wilco albums, *AM* and the recent double-CD *Being There*.

2) Unless you are a die-hard fan, you probably wouldn't know it.

Wilco formed in 1994 after the demise of Uncle Tupelo, one of the bands which led the "alternative country" movement. Uncle Tupelo had two key songwriters, Jay Farrar (who went on to form Son Volt) and Jeff Tweedy (who founded Wilco). Although Wilco is made up of three members who played on the last UT album (Tweedy, Coomers and Stirratt—Max Johnston was also on the final UT project but has since moved on and replaced by Bill Egan) it is

only Tweedy who gets mention in the press. After an hour on the Internet I couldn't find one single article mentioning who, besides Tweedy, played in Wilco.

"If you did a big pie chart like *USA Today* does, it would show that in articles Jeff gets the most mention, then his son [Spencer] and then Farrar," says Coomers. "I know what we did on the records and there's always going to be a frontman but the fact that the *GQ* article didn't mention the band members... that's something which will eventually be addressed.

"What a lot of people don't know is this band exists outside of Jeff. There's a whole side project [Courtesy Move] which recently finished recording an album. Wilco is the main project because that's where we all met.

"I'm not jumping up and down saying 'look at me' but there's more going on. Sometimes Jeff comes in with skeletons or chord progressions and we just take it from there. I hate the word 'chem-

istry' but something goes on."

Wilco isn't composed of a group of egotistical individuals looking only for fame and recognition. After all, for the new double-disc release the members, along with the record label, agreed to make less money off each copy in order to keep *Being There* the same price as a regular single CD.

When recording the album, Wilco wanted to return to the ancient realm where making music was fun. Instead of focusing on what was cool or cutting edge, the boys just wanted to enjoy the entire process.

"The record was very spontaneous," says Coomers. "We just kept cutting tracks and then we tried to figure out what we wanted to leave out and we didn't want to leave anything out."

Wilco
Republik (Calgary)
May 2

Sky surpasses musical limits

FOLK

BY ANTHONY LACKEY

PreVUE

Fingers on your buzzers, contestants... Now, what is the one thing Amy Sky and Shirley Jones have in common?

What these two women do have in common is they have both portrayed mothers to ex-teen heart-throb David Cassidy.

An interest-grabbing nugget on singer/songwriter Amy Sky's résumé was landing the plum role of Mrs. Johstone in the award-winning summer musical *Blood Brothers* in which she played Cassidy's mother.

"It was an amazing opportunity at the right time right after *Cool Rain* (Sky's debut CD) was released last April," said Sky from her Toronto home. "I got a call from the producers. Helen Reddy, who was playing the lead, had dropped out. They desperately needed someone who could fly to England and learn the part in 16 days. I said to my husband, 'I can't just pick up and leave you and the kids, learn the part, I haven't acted in over a decade' and blah, blah, blah... And he said, 'Just get your ass over there and do it!' I didn't have a passport and my plane was leaving the next day. My lawyer said, 'Just go to the airport and beg.'"

By a stroke of luck, the immigration official involved was a huge fan of the show and before you could say "Work visa," Sky was on her way to Heath-

row Airport.

"Have you ever heard of immigration officials being nice?"

During the preceding decade, Sky has provided songs for such industry stalwarts as Anne Murray, Diana Ross, Reba McEntire and Melissa Manchester. With such credentials, it seems only fitting that she take up wings and start her own recording career.

"I never planned on writing songs for other people. That was just a happy accident. I had made records that just didn't sell. My producer took those records out to other agencies as demos. In my case, the phone rang about every few months and the person would say, 'Yeah, we want this song.' After a few years, I got a reputation as someone with songs for sale."

Even though Sky could have made a very decent living as a songwriter, she felt the need to fulfill a bigger ambition.

"The acting was like a four-month experiment... the priority is building my concert career. That's what this tour's all about. I wanted the record to get a lot of airplay before I started doing my own touring. People need to know two or three of your songs before they're going to fork out the money to see you."

Amy Sky
City Media Club
May 6

Harmonica virtuoso a winner

BLUES
BY STEVEN SAMBORSKI

PreVUE

Carlos del Junco has garnered a slew of accolades in his short musical career—but he has no illusions of ever becoming a household name.

"As a blues artist, I'll never have a huge audience who want to hear pop songs," he says from his Toronto home. "I'm never going to be a hit-maker."

Still, del Junco is one of this nation's top blues musicians—but he's not a guitar virtuoso. Ironically, "del Junco" is Spanish for "of the reeds." It's a fitting name, as del Junco is one of the world's harmonica masters.

In 1993, del Junco traveled to Germany and won two gold medals at the Hohner World Harmonica Championship. Encouraged by

music classmate Howard Levy (of Bela Fleck and the Flecktones fame), he decided to enter the championships after another classmate, who del Junco knew he could match note for note, did well at the previous mouth-harp tournament.

That same year, he released his debut CD, simply entitled *Blues*, on the independent Big Reed label. Two years later, he recorded his follow-up, *Just Your Fool*, named after a Chicago blues standard del Junco covers on the disc. In 1996, *The Jazz Report* named him Blues Musician of the Year.

That's not all—del Junco also scored Tomson Highway's award-winning and controversial 1991 play, *Dry Lips Oughta Move to K-puskusuk*.

del Junco's CDs feature a mix of blues standards and originals. How does del Junco pick a song? He keeps a scrapbook of the stuff he likes and will only record a

version of the song if he feels he can do something new with it.

"The song 'Just Your Fool' was a Chicago blues track. I liked to turn it into a New Orleans-style song. The blues have always been about emotion. I'm just trying to do it in a more progressive fashion."

Blues players are reknowned for their ability to break their harps. The arduous task of bending notes makes reeds last about as long as a one-night stand with a prostitute. But del Junco is also a craftsman; not only does he play the harmonica—he works hard to maintain the ones in his tour case.

"The more I've been playing, the better I've been playing. I find that my harps are lasting a lot longer."

Carlos del Junco
Sidetrack Café
May 2-3

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Hockey according to the punk Hanson Brothers



"We want grape sodas, don't give us none of that there root beer!"

PUNK
BY BRUCE
ECKSTEIN

PreVUE

Hanson Brothers want to see our unofficial national game veer away from its current wussy ass rules and return to the good old days of hard-hitting hockey. The four-man side project of long time Canadian punk stalwarts No Means No believes Canada's favorite sport needs to avoid atrocities like the instigating penalty and honor players like Dave "Tiger" Williams.

"The Hanson Brothers stand for the more in-your-face style of hockey," says vocalist/ drummer Johnny Hanson (aka John Wright). "I enjoy hockey which is heavy-hitting and hard-working, like, for example, this year's Oilers. I quite enjoyed watching the Edmonton Oilers for the first time in my existence."

The band takes its name from the Hanson Brothers in the quintessential hockey classic, *Slapshot*. Local mythology states the band version of the Hanson Brothers are cousins to the ones who skate.

However, when the Vancouver based cousins realized none of them could skate, they decided to form a band.

On this tour Kenny, Robby, Tommy and Johnny Hanson (also known as Kenny Kempster, Robby Wright, Tommy Hosten and Johnny Wright) are taking a petition along to all the venues they play. The petition requests the admission of legendary Leaf enforcer Tiger Williams into the Hall of Fame. One of the members of the Hall of Fame has already taken a stance which says Williams, because he was a rough-and-tumble player, will never get in.

"He epitomizes the desire to win—the desire to be an impact player in the literal sense," says Johnny. "These types of players deserve to be honored. It's the journeymen and lunchbox players who make the difference throughout the year."

"The world of the NHL is way too exclusive. Hockey belongs to the fans as much as anything and they never have a say in anything. It's the Hockey Hall of Fame not the Hockey Hall of Goal Sucks. Anyone who knows anything about hockey knows Tiger Williams. He's a very famous player."

Last tour, the brothers handed a different petition to the league. It asked for the removal of the instigating penalty. The Vancouver based brothers see this rule as useless and contradictory to the spirit of hockey.

"I think the instigating penalty is one of the stupidest rules ever," says Johnny. "The players have to be able to police themselves. I know that if I was a star player and someone was shoving their stick down my throat all night, I'd like to think someone would come off the bench and take care of him."

"To me, fighting in hockey is when you get so frustrated that your emotions boil over. It's not just to

get so frustrated that your emotions boil over. It's not just two enforcers fighting each other which is what the instigating rule has done."

So the Hanson Brothers continue to support the rough version of the sport and cheer on the Canadian teams. The latest album, *Sudden Death*, carries their supportive spirits. It ranges from a dedication to Williams to a rollicking version of Stompin' Tom

Connors' "The Hockey Song." While the Hansons cheer on this country's talents, it doesn't mind not cheering for their home town team, the Canucks. The team didn't put in the required effort this year, so it's no surprise Vancouver isn't in the playoffs.

"My biggest complaint is they've been soft all year," says Johnny. "I don't think anyone is afraid of them right now and you

have to be. People are genuinely afraid of Colorado and that's one of the reasons they do well. They have room to move on the ice. That's been part of the game forever. It's a traditional part of hockey to have complete meatheads bashing each other."

Hanson Brothers
Roxy
May 3

Gary McGowan's PROfiles

Name: Greg Purcha.

POWER 92.1

Notoriety: Guitarist/vocalist with Sideshow Bob, five guys who play "drink your face off, dance your face off" rock and roll.

Next Gig: May 2-3 at the Dog & Duck Pub (180 Mayfield Common)

What Makes You Happy: My family, playing music and hanging around with the guys in the band.

Favorite Movie: Cheech & Chong's Up in Smoke.

Anything You Wouldn't Wear: Thong underwear.

Memorable School Experience: I was in a band called Custom. Made when I went to St. Mary's High School. We were the school finalists in a city-wide Battle of the Bands competition. So we played in the finals which were held at the Coliseum during Rock Expo. We didn't win, but we had a great time.

Most Important Thing Ever Learned: To put my family first. I have my wife to thank for teaching me that.

Ambition: To be a good dad and husband and die playing guitar on stage.

Fantasy: To open for a touring act again.

Favorite TV Show: The Flintstones.

Advice: Don't be afraid to be yourself.



Greg Purcha

of weeks ago at a hall party. The event wasn't marketed very well so there weren't a lot of people there. The people who were there were a "sit down" kind of crowd. The band played well, but it didn't make any difference. That gig humbled the whole band.

Most Important Thing Ever Learned: To put my family first. I have my wife to thank for teaching me that.

Ambition: To be a good dad and husband and die playing guitar on stage.

Fantasy: To open for a touring act again.

Favorite TV Show: The Flintstones.

Advice: Don't be afraid to be yourself.

Gary McGowan hosts Post Modern Culture on Power 92.1 and 94.1 FM.

You can find Glueleg's "Clodhopper" and Salmonblaster's debut album at fine music stores everywhere.

Voodoo Machine's demise gives life to new System

INDUSTRIAL

BY KEN
ILCISIN

PreVUE

When Def Con Sound System was born out of Canadian electro-metal band Monster Voodoo Machine's demise, the rebirth wasn't akin to the literary cliche of the phoenix rising from the ashes.

Instead Adam Sewell's contin-

uation in the genre of hard-edge music is better described as a beleaguered businessman taking off his suit and putting on a comfortable pair of torn jeans.

Last July, the five-year-old MVM came to a screeching halt. Sewell just wasn't enjoying the band he founded anymore. However he loves to perform and write, hence the genesis of a band which resembles yet doesn't imitate his

former vehicle. Monster Voodoo Machine just wasn't working and he needed to start fresh.

"It was over and it was over and it was time to call it quits," says Sewell. "Too much happened too quickly and it just sort of self-destructed. It's a long and complicated story and it's kind of ugly and kind of beautiful."

"MVM was such a negative thing. There was a million people

who thought they had the answers and were pushing us in a bunch of different directions. We always felt we had one foot in the grave and one foot on the starting line. I was such a miserable bastard for the last 10 years of my life and it literally felt like my head exploded three or four times a day."

"The day I decided to quit Voodoo, I lifted that foot out of the grave and felt the future was wide open. I just decided I didn't want to be carrying around luggage I didn't need to have."

"With Def Con Sound System, it's such a positive thing. I've been through enough now that I've got enough right answers to start in the right direction."

similar to long time fans of MVM. Long time Voodoo guitarist Jason Cuddy is on board. So is Chris Harris (bass) and Nick S. (keyboards).

They were both in Soulstorm and the last version of MVM. Also joining the band on the road is Sewell's long-time friend Pat Ferriigan (drums).

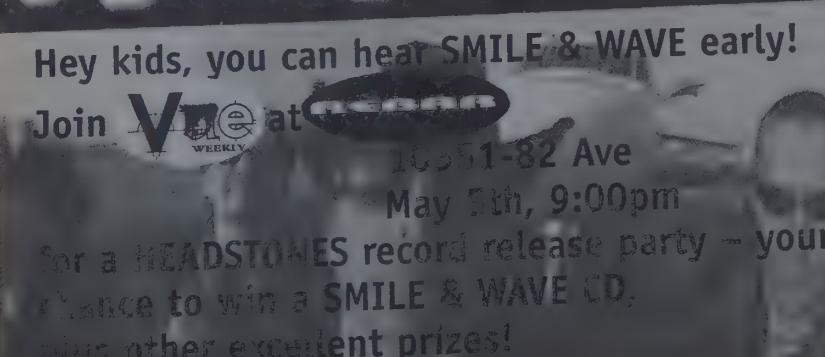
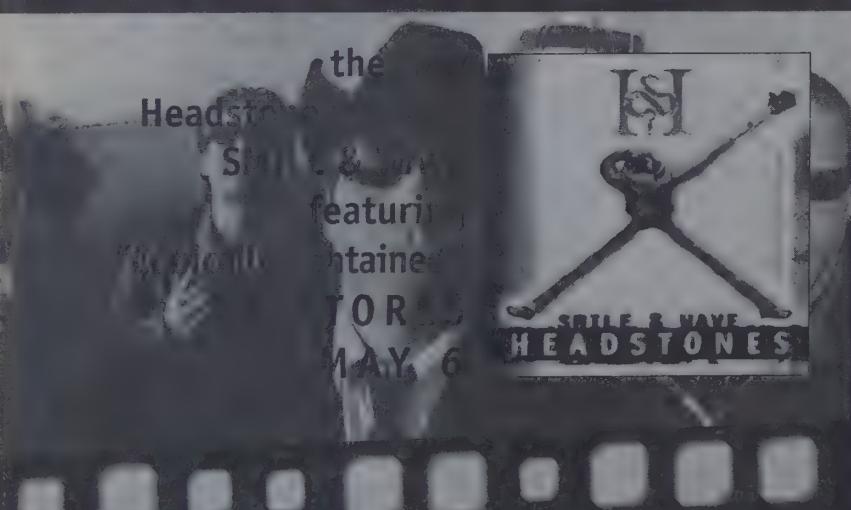
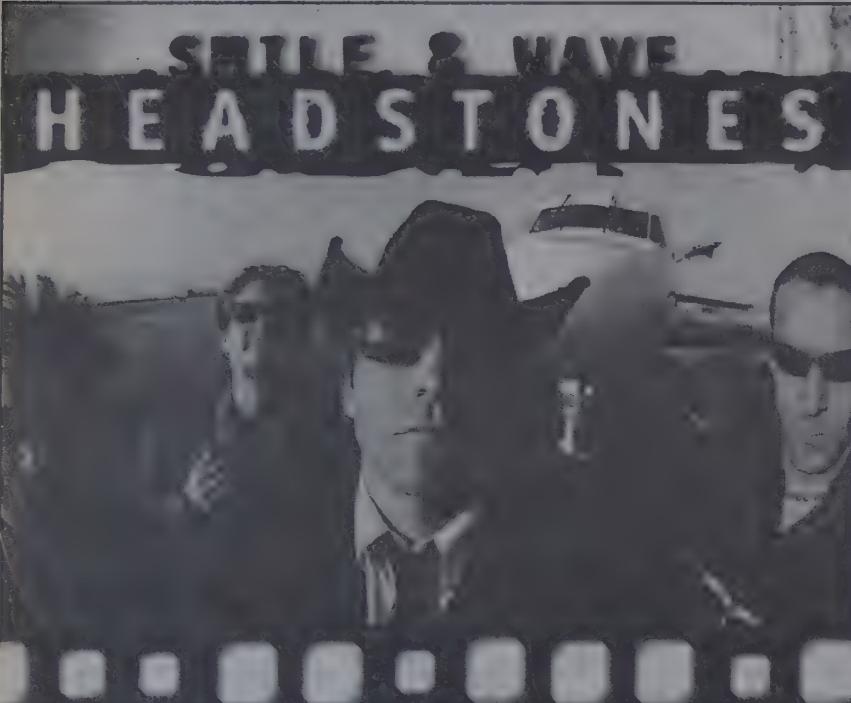
A key contributing factor to Sewell's new attitude is his son. Two-year-old Tyler gave perspective to his father. Tyler acts as a spring of happy energy which balances out the aggressive nature of Def Con Sound System and the negative vibes created by working in the music industry.

"The whole rock and roll thing, when you dream about it as a teenager, it's all about freedom and anarchy but once the business sets in it's completely the opposite," says Sewell. "Fortunately, sitting here playing cars with my son is far more therapeutic than anything I've done musically."

Def Con Sound
System
Rebar
May 2

Positive Carry-over

While emotional baggage gets left behind, there is a lot of positive carry-over into DCSS. On the new EP, *Caffeine Blaster*, listeners can truly feel the Voodoo sound. The wall-of-noise aspect is gone but the pounding rhythms, crushing guitars and vocals releasing suppressed rage still exist. Also, the current touring lineup



Camels dedicated to Somalia tragedy

POP/ROCK

BY ANNICK
COLEMAN

PreVUE

Four short years ago, David Leask was working as a financial advisor in Scotland. After meeting and falling in love with a Canadian woman, he decided to take the plunge—he got married, moved to Canada and became a full-time musician.

Leask says, "I thought if I didn't do it (become a musician) at that time, then I'd never do it. So I just decided to go at it full-time and I gigged and gigged and gigged, and I wrote and wrote and wrote. And I still am."

Leask has already won awards from the Songwriters Association of Canada, FACTOR (Foundation to Assist Canadian Talent on Record) and the Ontario Arts Council. He's just released a CD called *100 Camels*, produced by Sam Reid, (who has the rather dubious distinction of also having produced Glass Tiger's albums).

Mixing musical styles

Using elements from both pop and folk music, Leask sings about his own personal experiences as an emigrant and his relationships. Most of his songs are autobiographical and lead toward an emotional resolution—but then there's the title track.

"*100 Camels*" refers to the compensation that was requested of the Canadian government by the father of Shidane Arone, the Somali teenager who was killed by members of the Canadian Airborne Regiment. Leask uses the music to push past the political rhetoric and speaks about conscience and shame.

The title track was more of a

narrative and it's unusual for me to write something like that. I read a six-page article about the incident and I was just bowled over by it, by the barbarity of it and by the Canadian government's bickering over paying the price of camels. The article just wouldn't leave me, so I went back to it and read it again. It just churned my stomach. Finally, I just thought I'd have to do something about it, and for me that was to write a song," says Leask.

Originally the album was supposed to be titled *Flying Home*, after the last track on the album about homesickness, but "there were so many coincidences with the song '100 Camels' that it got kind of spooky. Finally, I just thought—why not? Let's call the CD *100 Camels*."

Somali musician involved

First, he met a Somali musician named Abdi Adan who had also written a song about Arone. Despite the language barrier, Adan and Leask managed to collaborate and Adan's bewilderingly beautiful and grief-stricken song has been included on the CD.

And if that wasn't karmic enough, Leask met a journalist at a gig, who offered to help publicize the CD. It turned out the journalist had been stationed in Somalia and was the first Canadian journalist to interview the father of Arone.

Lastly, Leask says he gave the CD the name "because there's probably never been another CD called *100 Camels*!"

David Leask
w/ Amy Sky
City Media Club
May 6

Farrar's follow-up a mixed bag

SON VOLT
Straightways
(WEA)

Jay Farrar, along with former Uncle Tupelo co-conspirator Jeff Tweedy, has been sidled with a rather uncomfortable title—the pair are the great prophets of the "alternative country" movement.

For those of you who hate country music, this is how it goes. Uncle Tupelo, from Buttuck, Missouri, never sold a lot of records but will probably go down as being the most influential country act of the early '90s. Tweedy and Farrar penned songs that were religious in their celebration of drinking and mourning. Depression was Uncle Tupelo's banner.

But the band broke up in '94 under less-than-amicable circumstances. Tweedy and Farrar chose to go with a more mainstream, electric approach in their new projects. Tweedy's Wilco can now be heard on every major-market radio station in North America. Son Volt's first '95 record, *Trace*, made the critics froth from coast to coast.

Farrar's second post-Uncle Tupelo effort, *Straightways*, is a bit of a head-scratcher. Musically, this is a return to his Uncle Tupelo direction. Most of the songs are strummed out on acoustic guitar, whereas *Trace* was an electric record. Farrar is back to moaning, not singing—which is fine, it is his signature style. Only two tracks, "Catadyl Easy" and "Cemetery Savior," are the kind of southern rockers which would work well with the windows rolled down and the car stereo cranked.

The rest of *Straightways* is Farrar's attempt to be introspective without using his usual scapegoats of religion, liquor and bad women. In "Been Set Free," Farrar copes a page out of Afghan Whigs Greg Dulli's lyrical book. It's the story of a woman who thanks her lover for killing her. Farrar has realized you can't blame women for everything.

On "Way Down Watson," Farrar uses the story of a wrecking-ball operator as a metaphor for someone who burns all the bridges in his life.

But, where *Straightways* stalls, and falls far short of *Trace*, is how derivative of Uncle Tupelo it is. Farrar is far more than a one-trick pony, why should he bother rewriting the material of his old band? Farrar's lyrical work has never been more advanced, but his musical craftsmanship has stagnated.

All Uncle Tupelo fans (and they are a rabid sort) can forward their hate mail and death threats to *Vue*.

Steven Sander

JETSAM
Drive
(Sony Music)

What is the essence of corporate rock? Well, I don't know either, exactly. I only know when something is missing the bullseye—and so might you, after hearing Jetsam's *Drive*. Of course, at this point, perhaps mentioning that this is mainly Aldo Nova's baby will clear up any misunderstandings as to where this disc is coming from.

It's coming from a place where the management will wonder what happened when the record stiffs. Harsh criticism, I know, but who the heck is going to get into such a pedestrian LP? The kids? Nope. Jazz buffs? Uh uh. The BEAR? Probably.

As great as it sounds (playing, arrangements, engineering), this disc is strictly for grown-ups, and when I say that, I'm talking attitudes, not chronology. Even the "heavy" numbers, like "Our Spell" rock no harder than middle America's lamest answer to Led Zeppelin, Styx, did when it was going through that unfortunate Mr. Robot.



phase about 1,000 years ago. Sorry for not using a more contemporary comparison, but to be honest, I couldn't think of one, outside of (yawn...) Bryan Adams.

T.C. Shaw

ROLLINS BAND
Come In And Burn
(Dreamworks)

Good old Henry adds a new trick to his band—music. Although his verbal barking and ideas are a little less over-the-top, his music improves by leaps and bounds. His former sonic mess is now a collection of crunch, mulch and aggressive riffs. Instead of being a mere sonic backdrop, his band's repertoire now includes actual songs.

This album will appeal not only to fanatics faithful to the cult of Henry but hard music fans across the board. It isn't revolutionary or genre-developing but it also isn't a noisy mess meant only to accompany Henry's personal parts.

Ken Ilicisn

SPARKMARKER
500wattburneratseven
(Crisis/Roadrunner)

Vancouver's latest noise-core project made a rather auspicious debut with a vinyl 45" on Sub-Pop. The band's long-player lives up to the promise offered by the single.

With as crunching a bottom end as a Canadian act has ever enjoyed, Sparkmarker destroys the musical world through 11 torrid originals. Highlights? "Tom Foolery," which follows the style of American indie überband Girls Against Boys (sure to be the Next Big Thing—ed.), with its grinding guitars washing over a solid bass structure. Make sure to check out "Garlanding," which, like most of the album, sounds like a style of heavy guitar rock caught between two major influences: punk rock à la Drive Like Jehu (abrasive and atonal) and the staccato pounding of Godflesh (as headache-driven as it gets, folks). The mix makes for an interesting record, one that makes up for what it lacks in melody with sheer digressions and rhythmic excess.

The only drawback is a pointless poem tacked onto the end of the album. It's performed over a soundbed of guitars and found sound. But, hell, the world is filled with bad poets (as one of my esteemed journalism pros once told me: "Never print a fucking poem in the paper, because everyone in the world will think they're a fucking poet the next day and you'll be fucking flooded with bloody bad poetry!"), so Sparkmarker can be forgiven for its excess.

Steven Sander

DRAIN S.T.H.
Horror Wrestling
(The Enclave/Virgin)

No doubt about it, the most popular development in the ever-burgeoning genre of rock/alternative/grunge (whatever you want to call it, it's all still rock isn't it? I mean, as opposed to opera, for example) has to be concert tuning transposed one whole note lower than usual. The resulting D-G-C-F-A-D tuning produces a more threatening rumble from both the guitars and bass.

adding to the already menacing-sounding music being made by the likes of Soundgarden, Kyuss, Tool and, hey, anybody still remember Alice In Chains?

It sure seems as if the four members of Drain S.T.H.—this band with the unexplained set of initials in its name (well, uh, maybe they are explained somewhere, I just didn't feel like reading all of the album liner notes this time)—are hoping your answer is "no," because, basically, the difference lies in the fact that these aforementioned groups all sound like themselves, whereas Drain S.T.H. really do sound a lot like Alice In Chains

As a band, it's more than capable of creating a similarly disarming brand of heavy rock; however, once you've gotten a good earful of the now-signature Layne Staley/Jerry Cantrell barbershop harmonies, anybody else that even comes close to it will suffer the fate of comparison—even if, as is the case here, the band is from Sweden and is composed of an all-girl lineup.

T.C. Shaw

THE CHARLATANS UK
Tellin' Stories
(Beggars Banquet/Universal)

They weren't the pioneers of the Manchester craze (that title would have to go to the Happy Mondays and the Stone Roses, but actually and more accurately, maybe we should mention New Order, the Fall and the Smiths, as well), but the Charlatans became the poster boys of the late-'80s/early '90s musical phenomenon which incorporated Hacienda-influenced dancebeats with '60s pop charm.

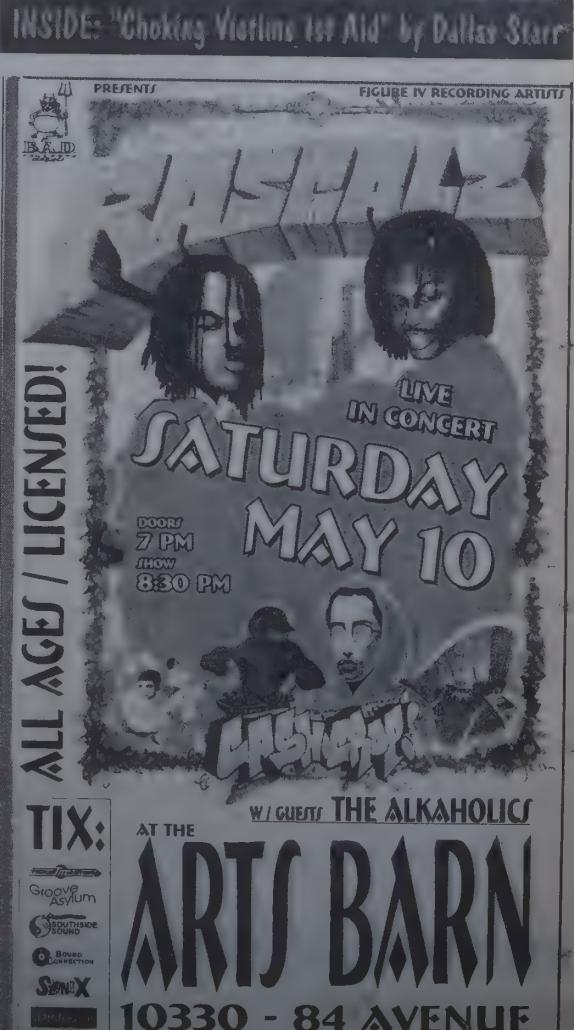
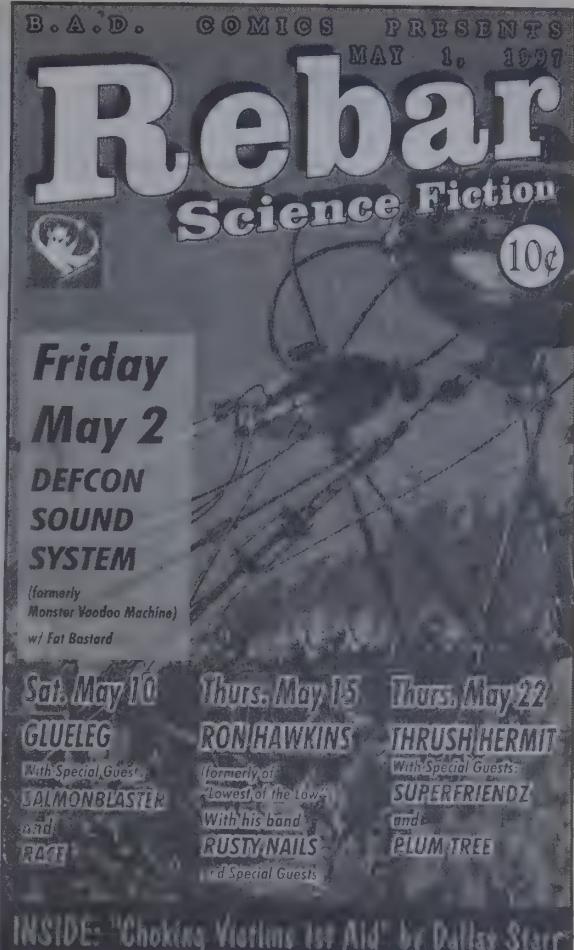
Now, the band is just happy it's able to see its fifth album get released. Everyone wrote off the Charlatans when keyboard player Rob Collins perished in a '96 car accident during the recording sessions for *Tellin' Stories*. He's been temporarily replaced by Primal Scream's Martin Duffy.

Still, the band has persevered (they lasted through Collins' short prison stay a few years back, after he was convicted as the getaway driver in an armed robbery), been up and down the charts and on and off the Brit critics' hot lists. The Charlatans' bandwagon's shocks are shot from all the people jumping on and off.

Still, the key to the band's survival is its ability to write catchy pop songs and utilize singer Tim Burgess's Mick Jagger influences to the max. At their best, the Charlatans create '60s pop with a strong retro-keyboard/electric piano backing. *Tellin' Stories* is stylistically no different than the band's '90 debut, *Some Friendly*. This is a band that has decided to mark the death of a member by celebrating what it does best.

There's two notable exceptions to the formula: the trippy keyboard-heavy drug-out-trip "Area 51" and the band's ode to Collins, "Rob's Theme," which sounds like a '70s cop-show theme (or a Beastie Boys backdrop), with the exception of those chirping angelic birds in the background. Both are instrumentals unlike anything the band has ever attempted (OK, the '90 b-side "Imperial 109" is an exception, too) and create an ethereal mood as if the band was copping Spiritualized's schtick. And that's all right with me.

Steven Sander



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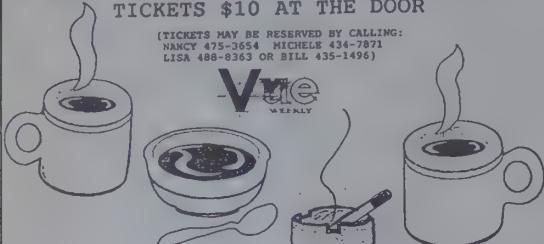
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THIS EVENT IS BEING STAGED TO RAISE MONEY FOR TRUCKSTOP TO ATTEND THE NATIONAL THEATRE FESTIVAL IN ST. JOHN'S NEWFOUNDLAND JUNE 30-JULY 6. PLEASE COME OUT TO SEE THESE TWO AWARD WINNING PLAYS BOTH WRITTEN BY LOCAL PLAYWRIGHTS. THERE WILL ALSO BE A BBQ, SO BRING YOUR APPETITES AS WELL.

A SPECIAL THANK YOU TO THE WALTERDALE THEATRE



"Focus on the Future" was the Alberta Motion Picture Industries Association (AMPIA) theme. This year's finest productions and those who created them were honored at the 23rd annual Alberta Film and Television Awards, in Calgary. Talented Edmonton filmmakers were abound!



DYNAMIC DUO: Great North Productions president **Andy Thomson** and managing director **Patricia Phillips** had a stellar evening as *Jake and the Kid* won Best Series, Lead Performance-Male (Shaun Johnston), Best Dramatic Script and Best Art Direction. *Acorn the Nature Nut* walked away with awards for Light Information and Best Host. Fantastic!



RAGE IS RECOGNIZED: Edmonton filmmaker and producers of *Rage* **Dave Cunningham** won a Special Jury Award for his outstanding work over the last three-and-a-half years. Partner **Rebecca Palmer** (right), local *Jake and the Kid* actress, **Alexis Robb** (far left) and President of AMPIA and independent producer, **Margaret Mardirossian**, share the moment.



FUNNY GUYS:
Get a Laugh, CBC's hilarious one hour special on Edmonton's Street Performers Festival wins a Rosie for Best Variety Show. **Steve Glassman** (middle), executive producer of CBC TV Entertainment and Rough Cutz's Host, **Neil Grahm** (right), produced the show with the support of **Dick Finkel** (left), producer of the International Street Performers Festival.



WHO WOULD HAVE THOUGHT...
an Edmontonian would become President of the Academy of Motion Picture Arts and Sciences? **Arthur Hiller**, director of more than 25 films including *Love Story*, was honored at the AMPIA award ceremonies for his work. **Mayor Bill Smith** presents Hiller with a souvenir of Edmonton.

The Edmonton Art Gallery Now Showing

The Human Form In Contemporary Inuit Art

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April 5 - May 18



Daniel Kasudhuak

Mother Feeding Baby, 1974

Various depictions of the human form in Inuit art are featured in this exhibit of works from the collections of the Inuit Art Enthusiasts group of Edmonton, organized by Dr. Charles Moore.

The Edmonton Art Gallery
2 Sir Winston Churchill Square Pedway at Churchill LRT
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Kid genius befuddles guardian

THEATRE
BY AUDREY
WEBB

PreVUE

Spruce Grove will soon be the site of *A Thousand Clowns*.

Before rumors run rampant, please understand the following: the Reform Party has no immediate

plans to hold a convention in Spruce Grove. And *A Thousand Clowns* is not the latest invention of Lou Eisen, the genius behind 2,000 Flashes.

A Thousand Clowns, written by Herb Gardner, is a play soon to be performed by the Horizon Players. The show's title refers to the notion that "there are all kinds of

different personalities inside each and every one of us, waiting to come out and waiting to express themselves," explains director Richard Winnick.

As if to prove a point, within the Horizon Players exists a multitude of personalities. The community theatre company has been meeting four or five nights a week to rehearse over a period of two months, but their days are spent in the roles of teacher, psychologist, waiter and utilities worker, to name but a few.

The plot involves a bachelor named Murray (Norm Usiskind) who becomes responsible for raising his precocious 12-year-old nephew Nick (played by 14-year-old Greg Wells).

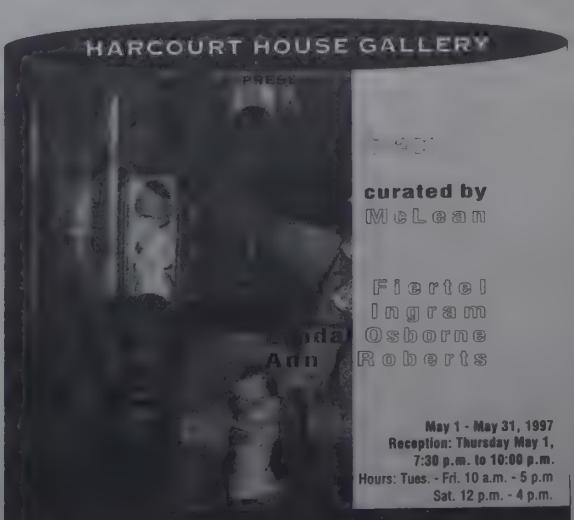
As a single parent, Murray struggles to accomplish personal goals while his time is primarily occupied with raising a child—a situation made more extraordinary because the kid has an IQ 30 points higher than his uncle's.

"Murray will talk to Nick about unemployment insurance in the course of a conversation and Nick will write an essay about it," says Winnick.

The play was written in the 1960s but Winnick believes the plot continues to strike chords for modern families.

"It's kind of like *Kramer vs. Kramer* without the divorce," he suggests.

A Thousand Clowns
Horizon Stage, Spruce
Grove
May 8-10



May 1 - May 31, 1997
Reception: Thursday May 1,
7:30 p.m. to 10:00 p.m.
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THE KID IS BACK IN TOWN

The Shame-based Man heads for *Slightly Bigger Cities*

COMEDY/THEATRE

BY STEVEN
LAROUR

It's been over a year since the Kids in the Hall went on hiatus after the release of their feature film, *Brain Candy*—but Edmonton's native son in the famed comedy troupe is busier than ever.

Bruce McCulloch is currently working on his first feature film in Toronto. *Dog Park* will start shooting this fall. He'll also star in *Twitch City*, Canadian cult-celebrity Bruce McDonald's made-for-CBC miniseries, which will air this fall, as well. He writes for *Saturday Night Live*, which former Kid cohort Mark McKinney stars in. He just finished a script for HBO entitled *Welcome to Trilex*.

And he'll be touring the country with *Slightly Bigger Cities*, a rework of the one-man show that debuted in Calgary last year. What a schedule! On top of that, we should expect a follow-up to *Shame-based Man*, the critically acclaimed musical comedy record he released in '95 with the help of former Blue Rodeo member Bob Wiseman.

"I'm a worker of the world," McCulloch says in his signature dry monologue tone over the phone from Toronto. "If I learned anything at the Splash 'N Dry car wash on Whyte Avenue, it's to be a worker of the world."

With musical accompaniment by Shadowy Men on a Shadowy Planet's (the same band that wrote "Having an Average Weekend", which went on to be the KITH's signature theme for the show's five-year run on CBC, HBO and CBS) Brian Connolly, McCulloch will explore life and the true nature of love in *Slightly Bigger Cities*. Modern love is a topic which fascinates the comedian/writer/actor—it's also what *Dog Park* is going to be about.

"When it (love) is shown on TV it is always sort of trivialized," he says. "I've never walked on a beach barefoot with my girlfriend. Well, maybe I have, but

not in the same romantic light that it is portrayed on TV. It always happens that a lonely boy meets a girl who is also lonely. It never works like that. You meet someone who's in a relationship, but it's all fucked up or they have a girlfriend or something like that. Love is ugly and beautiful at the same time.

"We're obsessed with the word 'love' and the relationships as sanitized by the romantic comedy. It's sort of hopeful and sweet. It never shows us how people obsess over their answering machine messages or how they decide if they're going to have sex or eat first."

The piece also explores how young, frustrated people equate success with moving to a bigger city. People from Athabasca move to Edmonton; Edmontonians move to Toronto; Torontonians move to New York; no one is ever happy. Hence the title of the play.

"I'm sure there's people in Edmonton who dream of moving to slightly bigger cities," remarks McCulloch. "I'm sure that's an Edmonton thing."

But, even though the play opens next week, McCulloch and Connolly are still putting the finishing touches on *Slightly Bigger Cities* in rehearsal.

"We're still deciding if we're going to use dry ice or not," McCulloch jokes dryly. "It's a show kind of thing—kind of rock 'n roll, kind of pointed, kind of

previous play, *The Two-Headed Roommate*. McCulloch's homecoming (he'll be sure to visit his parents once he arrives here) will also mark the premiere of the new version of *Slightly Bigger Cities*. And he is not a newcomer to the Edmonton theatre scene—Citadel regulars might remember seeing McCulloch on-stage over a half-decade ago.

But that's a far cry from a complete resumé. McCulloch will play a demented talk-show host on *Twitch City*, which could be the toast of CBC's fall schedule if Ken Finkleman decides not to go through with a rumored return to *The Newsroom*.

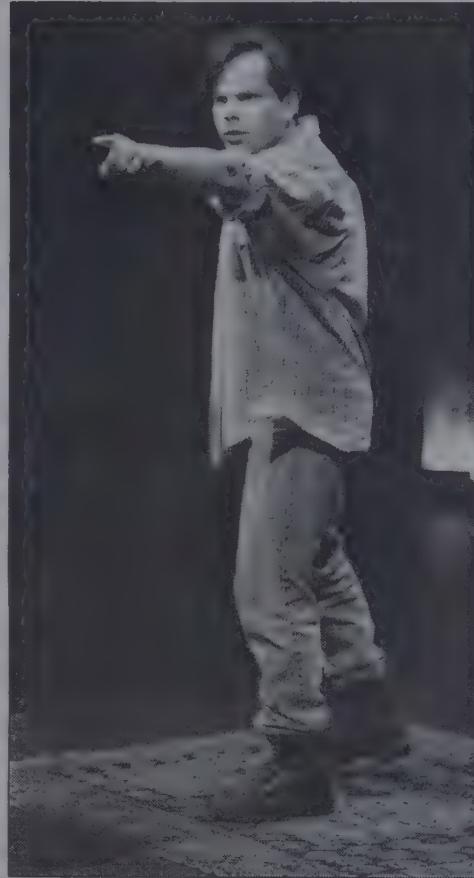
"The producer came to me and said there was a part they wanted to get William Shatner to do, but would I do it instead? I figured if they asked William Shatner to do it and then asked me to do it, it has got to be fucked-up and weird, so I'll do it."

McCulloch says he would like to return to the recording studio, eventually, to do a musical follow-up to *Shame-based Man*. But after recording his debut CD for Warner Music two years ago, he's become wary of the music industry.

"It was interesting to make a record. It was a pretty good experience and I had a good experience working with the people I did. But if there's anything I learned is that people who work in the music industry are just as sleazy as those in the TV and film industry—except the people in the music industry are scarier because they look like us. The film guys wear \$5,000 suits, but the music guys dress in jeans."

So, after the curtain falls on *Slightly Bigger Cities* one-night-only run, one thing is for sure. McCulloch will not be taking a break. Working a McJob on Whyte Avenue has taught him the value of sweat.

Slightly Bigger Cities
Myer Horowitz Theatre
May 8



Bruce McCulloch points out the trivial nature of relationships.

comedy."

McCulloch's quirky monologues were a KITH staple. Not only were they funny, but the satire was biting. From *Doors* fans to lazy Americans who worship the flag, McCulloch cut them all down, fair and square—in a dry, acerbic tone that made him sound like he was almost bored doing it. It's the same attitude that dominated the *Shame-based Man* CD and his

Wilde play offers wild time

THEATRE

BY ARAXI
ARSLANIAN

ReVUE

No matter how erudite or experienced you profess to be, if you are a theatre practitioner, the audience is the ultimate mystery. No house is ever the same. Some shows are embraced with open arms, others left with naught but polite applause at the curtain. Sometimes they are ready to be challenged, sometimes they are not.

So in a society as verbally thrifty as ours, it follows that any text-heavy piece should prove challenging for theatre patrons. Our global village communicates with soundbytes, video-clips and the ever-annoying medium—the 'buuzzword.'

Can an audience appreciate the wit of an Oscar Wilde, even though it takes him a damn long time to express it as a playwright? Can an ensemble enable that appreciation?

In terms of the Citadel's *An Ideal Husband*, the answer is an undeniable yes.

The action is as follows: Lord Chiltern (Juan Chioran), a notably honest politician, is at the top of his game. On the brink of promotion and adored by his loving wife (Jill Dyck), nothing seems to bar his way.

Until a beautiful and mysterious lady (Stephanie Wolfe) enters the picture, proof of Chiltern's youthful indiscretion in hand... *An Ideal Husband* is a meaty piece, despite Wilde's reputation as a 'frilly' playwright.

Be not fooled, Gentle Readers. *An Ideal Husband* deals with the intrigues of blackmail, patronage, salacious backgrounds and the rigors of London's Belgravia circles... it also nails the hypocrisy of public morality, the shoddy side of politics and the true nature of love. Wilde observes his compatriots with as much affection as he does sarcasm. It does take some active audienceship, however.

It's an unbelievable pay-off for an audience, providing you're ready for the challenge of surviving Act I. The action throws us into the maelstrom of a high-society night out at the Chiltern's salon. An incredible amount of information is thrown at the audience here. The exposition is so dense, even coughing might have you whisper-

ing to your neighbor for updates. Be prepared for the same in Act II.

But these secrets are the force of action in III and IV. Lies are exposed, love is professed, risks are taken and battles are won and lost.

Much of the pay-off was the result of McIntosh's ensemble. Timing, charisma and energy treated an opening night crowd more than ready to accept it. Chioran and Dyck created a tangible history between their two characters, making their marital tragedy and later triumph an engaging ride. Susan Cox and John Ulyatt, two performers who usually spearhead dramatic action, included the audience in their fun as Lady Markby and Vi comte de Nanja. Russell Kilde gave a knee-slapping to Act III with his

deliciously deadpan Phipps, Lord Goring's servant. And Lord Goring? McIntosh took a bit of time to warm up to, but by the end of Act IV he had the crowd enamored.

There are problems with *An Ideal Husband*. While dialect work was spot-on, the language of Wilde was often muddled on the part of the cast's younger performers.

This play, like any marriage, requires commitment. But once you've made that commitment, the fruits of your labor will nourish like the finest feast. Drink coffee at the intermission!

An Ideal Husband
The Citadel
Closes May 11

THE ARTS

Playwright takes theatre to edge of world

THEATRE
MY WEEK

PreVUE

In a good thriller, the writer promises enough chills to put you on the edge of your seat. Edmonton playwright Trevor Schmidt has written a black comedy promising thrilling sights, shocking thoughts.

and unexpected turns—and hopes to take you to the edge of the world.

The current production in the Unconscious Collective's second season is Schmidt's script, *Land's Ending—the Edge of the World*. *Land's Ending* is Schmidt's idea of an exclusive resort at the furthest reaches of civilization.

The play is actually two scripts

combined. The first half was a complete play, for which Schmidt won an award at the Pumphouse Theatre's One Act Festival in 1993, an honor he received three more times. The second half of the play was originally intended as a sequel to Part One, an idea suggested by the organizers of the Pumphouse Festival. Schmidt began the second script in 1993, but ultimately shelved the idea and began writing other projects.

"I dug it out about two years ago, fiddled around with it a bit and then rewrote it. It's a bit like *Angels in America* but a lot shorter," he quips.

The first half, also directed by Schmidt, is about a gallery owner and spouse who have taken their favorite artist to the resort to recuperate after his failed suicide at-

tempt. The second half, directed by Collective member Judith Betzler, takes place in the same location several years later, but with four different characters.

This is Betzler's first crack at directing within the Collective, although she has performed in its previous productions. Betzler is undaunted by the prospect of tackling half of Schmidt's creation in her directorial debut.

"We talk about things. We try to attend each other's rehearsals as much as possible. We don't want them (the two halves) to be so different that the audience will say 'Why are they putting these two plays on together?' she explains.

To date, the Collective has produced only Schmidt's work, but will be broadening its horizons in

their next season by considering submissions from other Alberta playwrights. Schmidt is looking forward to his "vacation."

"It is hard because when you write a new play, no matter how good the play is you always hear 'Good actors, shame about the script.' The writer always gets blamed."

Nonetheless, Schmidt is thankful for the Collective's efforts on his behalf.

"The company is wonderful," he says. "We all take turns fulfilling different functions. They work like crazy and they get my name on everything."

Land's Ending—The Edge of the World
Arts Barn
May 9-18

THE THREE CUCKOLDS



BY LEON KATZ

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of the commedia dell' arte

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THEATRE

BY ADRIAN
LACKET

PreVUE

It may be the only play written that was inspired by a hatred for the film *Thelma & Louise*. The play is called *Truckstop* and is being presented along with Trevor Schmidt's multi-award winning *Copper*. *Truckstop* is about a big-city girl from Montréal who comes out west and gets trapped in the dust bowl of the prairies. The play is set in the early '50s.

Truckstop won this year's Edmonton Regional One Act Play Festival, as well as bagging first prize at the provincial finals (with Schmidt's play coming in second). The play has been selected for a national competition in St. John's, Nfld. as part of a festival celebrating the 500th anniversary of John Cabot's discovery of North America. Proceeds from the current run

will help fund the St. John's trip.

Truckstop's creator, Grant Dryden wrote the play soon after he wrote the Bill Hornecker film *Two Brothers, a Girl and a Gun*. So, why did it sit and gather dust for four years? In the words of Dryden, "I'm the world's worst procrastinator."

"When I gave it up to them (the producers)", Dryden continued, "I said 'please don't change any words and if you have problems with something, give me a call' and they never did call. It was very interesting to watch it opening night. I hadn't read it in years and there were big chunks that I'd forget about. I was part of the audience and I found myself surprised and thoroughly entertained! They had done things that I never considered."

Truckstop features two women conversing about their abusive marital relationships.

"It's a high-stakes game of ta-

ble tennis between two siblings," said Dryden. "I was once told by Jim Guedo, 'when you're directing a play, always look for a metaphor'."

The inspiration for *Truckstop* came from Dryden's loathing for *Thelma & Louise*.

"I didn't start with the predisposition to write something socially relevant. This play sprang from my hatred for the movie *Thelma & Louise*. I thought the subject matter was provocative, but I didn't think they explored it on any human level. There's an abundance of explosions and chases, but I didn't feel that I really got a chance to know the characters. I felt a little cheated, especially since it had been so lionized. To me it was just Hollywood crap."

"My then-girlfriend loved the film and thought I was threatened by the feminist statement. I told her that I couldn't get excited by a film that was basically a retelling of *Butch Cassidy and the Sundance Kid*. For the money they spent blowing up the truck in the end, they could have financed a feature film that explored the characters in a genuine manner."

Considering *Two Brothers, a Girl and a Gun* cost less than \$40,000 dollars to make, I have no choice but to take Dryden on his word and believe it could have been done.

Dryden was motivated by another desire. "I wanted to make something that was completely bare bones: two characters and a single light bulb over top. Something created out of nothing. Something to throw in the face of Klein and anyone else who wants to take everything away from the artist."

Dryden's work is about getting to the heart of the matter. "Well-balanced people are boring, people in crisis... that's the soul of drama."



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Truckstop/Copper
Walterdale Theatre
May 3-4

Poetry lacking in urban love story

FILM
BY ADRIAN
LACKY

REVIEW

It is a universe populated by Afro-Americans. There's not a single gun in sight. No rap plays in the background or in the soundtrack. The film's freshness is one of its strengths.

Love Jones gives us a year in the life of an on-and-off again relationship. Kind of like a black *When Harry Met Sally*. Darius (Larenz Tate) is a poet and a dubious one at that. His best poems concern sex and his current object of desire, Nina (Nia Long). Their circle of friends hang out at a club that caters to a crowd that can drink and keep its mouth shut while beat poet after beat poet "ske-bop-a-doo" on an open stage. They are an artsy and somewhat pretentious group.

Nina holds Darius at bay because his efforts to hide his libido

from her are obvious and transparent to everyone but Darius. They finally do the "wild thing" and things seem to be heading towards a long-term relationship.

But, the residue of Nina's ill-fated love remains.

On hearing this, Darius develops a quick case of sour grapes and tells her he had no deep feelings for her anyway. She says the same in order to save face.

It's not a bad film, but it's by no means great. I found myself shifting in my seat as information and scenes became redundant. Darius is a hard character to hook into. His work by the end of the film seems labored and perfunctory. He has nice digs for a man whose sole means of support are published poetry—and I had a tough time buying that as well. I also found it ironic all the best poetry in this film occurred outside the poet's club. Like the man at the party who suggests that if God truly were a woman, then all men "would have

their dicks under their chins to save time."

The real thrill of this movie is the character of Nina and Long's portrayal of her. Long is beautiful and the strength of her character is admirable. She will not tolerate being disrespected by her mate. I could learn a thing or two from this woman.

The message of *Love Jones* is that being vulnerable is what makes love work and our heroes have a tough time learning this. I can understand their dilemma. To be totally in love is like living in a boxing ring and, like the world's worst boxer, you must learn to lead with your face. Taking one suckerpunch too many from your lover, as I have, would make anyone shy of the screaming, bruising knuckles of love...

Now, that's poetry!

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Volcano really not a disaster flick

MOVIES

BY DAN MCLEOD
SPECIAL TO VUE WEEKLY

HOLLYWOOD—"Our movie may not be the first, but it's the best," claims Mick Jackson, the director of *Volcano*.

An action-packed story about a volcanic eruption at the La Brea Tar Pits in downtown Los Angeles, *Volcano* comes out a full 11 weeks after the debut of rival volcano epic *Dante's Peak*, which has so far grossed a disappointing \$65 million at the box office.

Disappointing, because the movie cost Universal almost \$100 million. Twentieth Century Fox spent the same on *Volcano* and has the better tag line, "The Coast Is Toast." But the studio knows being first doesn't guarantee success. This is the studio, after all, that produced *Big*, starring Tom Hanks. The last in a yearlong series of five body-switching comedies in 1987-88, *Big* was the only one to strike gold at the box office because it was the best.

In an interview at a hotel in Beverly Hills, *Volcano*'s 53-year-old director says that there were five similar movies in various stages of development when he signed on to do this one. When push came to shove, three dropped out, leaving only *Volcano* and *Dante's Peak*.

"With the kind of hubris and arrogance that people have in the movies," Jackson says, "we thought that even though *Dante's Peak* had months and months of prepa-

ration, we could overtake them and beat them into the theatres just because we were smarter. But it turned out this is an amazingly complicated subject to put on film. About halfway through, it became clear that the only way we could beat them was to pull stuff out of the movie. So we decided to concede the first race to them. We would put all our energies into the other movie, which is to try to make the better movie."

It also gave him the opportunity to preview the competition.

"In fact, we snuck into the premiere of *Dante's Peak*, which is a little cheeky. Our executive producer knew [Universal Pictures chief] Ron Meyer and asked, 'Can we have tickets for the premiere?' He was a little taken aback, but said yes. So the four of us—three producers and me—sat together getting some very strange looks from everybody else. We had already done all our effects, so it wasn't a question of copying. And they put their money into a different area than we did."

"They did a lot of R&D into a computer program that would generate the ash clouds. The ash clouds, I thought, looked very good. What they did not attempt, except for the scene down by the river, was to actually put their principals in the same shot as the effects. Our movie has a lot of shots with the principals and the lava in the same shot. And we have lava which they don't have very much of. I thought [theirs] was



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Stephen Farber, MOVIELINE

(Sundance Film Festival) Audience Award 1997

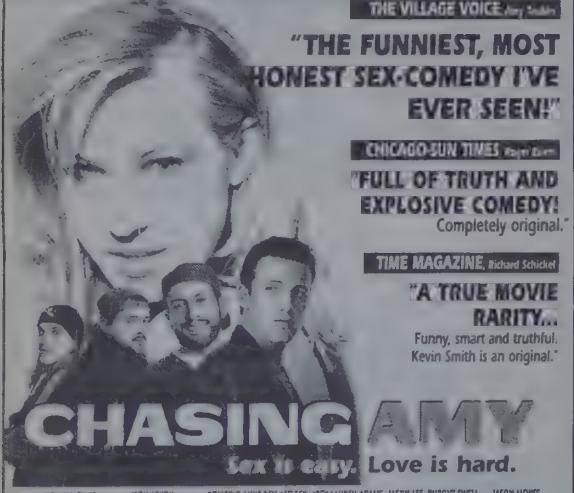
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9:20 Sat/Sun 1:00, 3:20, 7:00, 9:20 PM

ROMY & MICHELLE'S HIGH SCHOOL

REUNION (M) Daily 7:15, 9:30 Sat/Sun 1:15

3:30, 5:45, 7:45, 9:45 PM

MOVIES • BIG SCREEN • BIG SOUND

FILM

Hurley loves Powers' shag charm

FILM

BY IAN CADDELL
SPECIAL TO VUE WEEKLY

LOS ANGELES—In America, Elizabeth Hurley will perhaps forever be known as the model who forgave boyfriend Hugh Grant for his dalliance with a Los Angeles prostitute

However, although she has been labelled a model in the United States due to her exposure in Estee Lauder commercials, Hurley worked in theatre, television and movies in Europe long before she took on the cosmetics contract.

It is also possible that she has not forgiven Grant. Although she produced last year's *Extreme Measures*, which starred Grant, she told several journalists during the past year that she would never consider marriage to him.

And, in April, a freelance photographer used a telephoto lens to photograph a mystery man administering suntan lotion to a topless Hurley poolside at her Beverly Hills home.

What is true of Hurley, however, is that she has ambitions far beyond either modelling or acting. During interviews to promote her latest film, *Austin Powers: International Man of Mystery*, which opens this Friday (May 2), she said that the production company she and Grant founded to produce *Extreme Measures* now has a multi-film contract with Castle Rock.

"I think we've really learned a lot in the last few years," she said. "We've done a huge amount of groundwork, discovering who we want to work with and getting together quite a good selection of really good ideas that we want to get to work on. It's been quite a painful process, in a way, trying to cram into a short space of time what a lot of people spend their careers learning. You don't want to spend 15 years learning. You want to capitalize on the opportunities."

Hurley said she would like to see the company involved in the production of smaller British films as well as the movies that Castle



Photo Kimberly Wright

Mike Myers as Austin Powers.

Rock will be producing.

Hurley admitted she and Grant learned a lot about moviemaking from their experience with *Extreme Measures*. The film earned critical praise for both Grant and costar Gene Hackman, but it had a slow opening weekend and performed poorly, making less than \$30 million on a budget estimated to be more than \$40 million.

"I would have loved for it to have made more money over here," she said. "But I said at the time that there are two things that you hope to achieve: it would be great to make money, but it has to be backed up by the fact that you are proud of what you have done and know that you can hold your head up, understanding that it will be part of your résumé for the rest of your life. If you achieve both, you're in seventh heaven, and I know that we achieved the latter and I do think that Hugh did a terrific job in it."

In *Austin Powers*, Hurley plays Vanessa Kensington, a British intelligence agent asked to pose as the wife of Austin Powers (Mike Myers), an agent who froze himself cryogenically in 1967 in order to be around when a master criminal named Dr. Evil (also Myers) comes out of his own frozen state. Since both the hero and the villain are from the 1960s, much of the film's humor comes from the juxtaposition of that decade and the 1990s.

Hurley said that although Myers's screenplay is unlike any script she has worked with in the past, she decided to take the job because it reminded her of British

humor in films from the 1960s, particularly the *Carry On* series of movies.

"I read this and I said, 'Okay, I'll do it,' because it made me laugh out loud. I love to make people giggle. We British have traditionally loved jokes about lavatories and bottoms and stuff. That kind of thing makes us laugh more than anything else. You just have to go back and look at some of our old films."

"Another thing I liked was the audacity of the language Mike uses. For instance, 'shag' is a really rude word in England. You can't use that word in front of your mother. It's a four-letter word that you can't use in most places. People who have seen the film have been coming up to me since we started screening it and saying, 'So, there's a lot of shagging going on in this film.' You can't say it. It's really rude. I don't know how they're going to use it in clips in England. They'll have to keep it. There are going to be a lot of beeps."

Her affection for living in America may have changed since the interview. She said then—a few days before the poolside photo was taken—that she felt she could move freely in the U.S., something neither she nor Grant can usually do in England.

"I don't get followed here, so for me it's a lot more civilized to be here when I'm working. In England, you feel like a fool because you can't go for a cup of coffee. You feel like an idiot. I don't see paparazzi around in L.A. I don't know if people are just more decent or what it is. You don't have a law like they do in France. In France, there is a privacy law that says you are not allowed to photograph people on the street. If you do, you have infringed on their privacy and you will pay—and that's that."

"Everywhere else you go, they're around. Italy, of course, is the birthplace of the term paparazzi and in England they're diabolical. Where they are, I don't know. Maybe they're all outside Sharon Stone's house."

(Georgia Straight Syndicate)

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SHOWTIMES EFFECTIVE MAY 2-MAY 9, 1997

RANSOM Violent scenes and coarse language throughout. DAILY 7:45-10:20 PM

101 CALAMATIONS SAT/SUN 11:20-12:35, DAILY 1:55, 4:35, 7:05, 9:35 PM

ABSOLUTE POWER M Violent scenes throughout. SAT/SUN 11:00, 1:45, 4:00, 6:45, 9:45 PM, 12:30 AM

THE EMPIRE STRIKES BACK PG Gore violence throughout. DAILY 7:45, 10:05 PM

STRIKES BACK PG SAT/SUN 11:00-12:30 AM

THAT DARN CAT G SAT/SUN 11:00-12:30 AM

THE FELIX PG Gore violence throughout. DAILY 7:45, 10:05 PM

THE FELIX STRIKES BACK PG Sat/Sun 11:00, Daily 1:45, 4:30, 6:55, 9:10; 12:30 AM

FOOLS RUSH IN PG Not suitable for preteens. SAT/SUN 11:15-12:30 PM

VEGAS VACATION PG SAT/SUN 11:25-12:45, 2:15-3:35 PM

THAT DARN CAT G SAT/SUN 11:30-12:30 AM

DAY DAILY 7:45, 10:20 PM

SCREAM PG SAT/SUN 12:30-1:45 PM

THE FELIX PG SAT/SUN 11:00-12:30 AM

THAT LARRY THING PG SAT/SUN 11:00-12:30 AM

VEGAS VACATION PG SAT/SUN 11:15-12:30 PM

THAT DARN CAT G SAT/SUN 11:30-12:30 AM

TURBO: POWER RANGERS 2 PG SAT/SUN 11:45 AM

DAY DAILY 12:30, 5:00 PM

MOVIES 12 3633-99 STREET 463-5481

SHOWTIMES EFFECTIVE MAY 2 - MAY 8, 1997

THE BEAUTIFUL AND THE BEAST PG Daily 4:30, 6:50, 9:25 PM

SCREAM PG SAT/midnight show 11:50 PM

RANSOM M Not suitable for teenagers. Sat/Sun 11:55-12:30 AM

THE EMPIRE STRIKES BACK PG Daily 7:25, 4:30, 7:15, 10:00; SAT/midnight show 12:20 AM

THE FELIX PG Sat/Sun 11:00, Daily 1:45, 4:30, 6:55, 9:10; 12:30 AM

FOOLS RUSH IN PG SAT/SUN 11:45-12:30 AM

VEGAS VACATION PG SAT/SUN 12:00-1:45, 2:15-3:35, 5:15, 7:25, 9:35 PM

THAT DARN CAT G SAT/SUN 11:30-12:30 AM

DAY DAILY 7:45, 10:20 PM

SCREAM PG SAT/SUN 12:30-1:45 PM

THE FELIX PG SAT/SUN 11:00-12:30 AM

THAT LARRY THING PG SAT/SUN 11:00-12:30 AM

VEGAS VACATION PG SAT/SUN 11:15-12:30 PM

THAT DARN CAT G SAT/SUN 11:30-12:30 AM

TURBO: POWER RANGERS 2 PG SAT/SUN 11:45 AM

DAY DAILY 12:30, 5:00 PM

FILM

a MINUTE at the MOVIES

by Todd James

EIGHT HEADS IN A DUFFEL BAG

Why be satisfied with one murder when you can have eight? Joe Pesci plays mobster Tommy Spinelli, the kind of airline passenger who won't check anything, even a duffel bag filled with eight human heads. Tommy's mission is to deliver the heads as proof of a mob hit. It's an easy job until Tommy meets Charlie, a chatty college student played by Andy Comeau. It's the old switcheroo plotline when Tommy travels to Mexico with Charlie's roommate (David Spade) where Charlie is vacationing with his girlfriend's parents. Dyan Cannon and George Hamilton are standouts as Charlie's potential in-laws and Joe Pesci is at his demented best, but we don't see enough of him. Too often Comeau is left to shoulder the load. I know what you're thinking—Andy who? Some darkly comic turns work, but mostly it's an annoying slapstick chase movie with no brains. (VVV)

GROSSE POINTE BLANK John Cusack (*City Hall*) plays Martin Blank, a charming hit man ready to hang up his rifle after one final job in his home town of Grosse Pointe. The hit is cleverly arranged by his secretary and will coincide with Martin's high school reunion. Martin mysteriously disappeared 10 years earlier, dumping his date for the high school prom (Minnie Driver, *Circle of Friends, Sleepers*) to join the Marines and eventually start up his own profitable business as a human exterminator for hire. On the advice of his reluctant psychiatrist (Alan Arkin), Martin returns to Grosse Pointe to renew his high school romance and reconnect with his old home-town friends, all the while pursued by a rival hit man (Dan Aykroyd) hoping to form a murderer's union. This is a unique little comedy that doesn't quite live up to its promise—but you gotta love the premise and the cast. It's not exactly fall-on-the-floor funny, but there are some really terrific scenes and Martin is a perfect role for Cusack. If you've been to a reunion lately, you can relate. (VVV)

MURDER AT 1600 What is the fascination with murder in the White House? I thought we had our fill of the subject when Clint Eastwood covered similar territory scant weeks ago in *Absolute Power*. *Murder at 1600* is marginally more interesting, starring Wesley Snipes as a homi-

cide detective called in to investigate the murder of a beautiful young staff member in the White House. Evidence points to a sex scandal that could lead to the big guy, but a cover-up lands the janitor in jail. Even Dianne Lane as a secret service agent begins to smell something fishy on Pennsylvania Avenue, but her superior, played by Daniel Benzali (*Murder One*) throws up roadblocks and smokescreens to impede her progress. Alan Alda is a nervous national security advisor trying to free hostages in North Korea and is deeply concerned about how the scandal will affect the administration's ability to negotiate. You can expect lots of twists, but this is a manipulative story that pushes the audience down some too-obvious dead ends. It's fraught with convenient coincidences and padded with tedious action scenes. (VVV)

PARADISE ROAD Bruce Beresford (*Driving Miss Daisy*) directs Glenn Close (*101 Dalmatians*) and Frances McDormand (*Fargo*) in this movie based on true accounts told by a group of women imprisoned by the Japanese during the Second World War. All of the women were from different countries, different social standings and often spoke different languages, but found common ground when they formed a vocal group. There are scenes of disturbing violence and torture, but too often Beresford lays it on thick with scenes of the women's vocal prowess driving their captors to tears. Despite the melodrama, some scenes do grab you. (VVV)

THE SAINT Val Kilmer gladly renders his cape and bat wings to don a halo as Simon Templar, the gentleman thief known as the Saint, based on the books, movies and TV series which starred Roger Moore. I believe Kilmer really is an outstanding actor and he has fun in this enjoyable adventure filled with humor, political intrigue and more than a little romance. The Saint, a mercenary thief-for-hire, becomes the means of power for Tretiak (Rade Serbedzija), a would-be Russian dictator who buys Simon's services to steal a formula for cold fusion that would put the freezing Russian population under his control. As the Saint, a man of many disguises, Kilmer effortlessly slides into a dozen or more new faces and personalities. (VVVVV)

some suave and sophisticated, others simply ridiculous. One woman, though, sees behind the mask: the brilliant, beautiful and eccentric scientist Emma Russel, played by Elisabeth Shue (*Leaving Las Vegas*). It's her formula for cold fusion that Simon seeks, but the equation he finds includes fluttering hearts. Kilmer and Shue are not saints when together on screen—their romantic sparring is as exciting as the technical wizardry and high-flying chases. Always at the center is the mysterious life of the Saint and his struggle to come to terms with his nameless past. Director Philip Noyce, best known for *Patriot Games* and *Clear and Present Danger*, gives this movie a distinct feeling of international intrigue that sets *The Saint* apart from most other action adventures. Though *The Saint* stands on more than mere stunts, Kilmer may be a good candidate to become a new action star and Shue is a fitting match for this sinful saint. It's a heavenly treat for those who simply crave a good time at the theatre. (VVVV)

VOLCANO Lava hasn't flowed this thickly since *Dante's Peak*. Tommy Lee Jones (*The Fugitive*) plays the head of Los Angeles' emergency services in his worst performance since *Batman Forever* in the ridiculous role of Two-Face). An earthquake triggers an underground volcano, and you can guess the rest. This is easily the worst of this year's string of disaster movies. The action is claustrophobic with most of it taking place on one lava-filled street. To really nauseate, director Mick Jackson (*The Bodyguard*) throws in some heavy-handed comments on L.A. racism. This one makes *Dante's Peak* look like *Gone With the Wind*. (VVV)

VUE Ratings

O	=	Awful
V	=	Bad
VV	=	Poor
VVV	=	Good
VVVV	=	Very Good
VVVVV	=	Excellent

Todd James hosts "A Minute at the Movies," heard daily at 6:25 a.m., 9:25 p.m. and 5:50 p.m. on K-97. Also catch Todd on ITV News Fridays at 10 p.m.

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LIAR, LIAR Daily 2:25, 7:20, 9:25. Mat/Sat/Sun 4:20PM.

Coarse language, suggestive scenes, presented in Digital Theatre Sound.

WHEN WE WERE KINGS Daily 2:20, 7:10, 9:30. Mat/Sat/Sun 4:35PM

VOLCANO Daily 2:10, 7:10, 9:45. Mat/Sat/Sun 4:40PM.

No passes accepted. Presented in SDDS.

PARADISE ROAD Daily 2:00, 7:00, 9:30. Mat/Sat/Sun 4:30PM.

Violent scenes not suitable for young children.

NO MAN AND MICHELE'S REUNION Daily 7:00, 7:05, 9:15. Mat/Sat/Sun 4:15PM

KISSED Daily 2:30, 7:30, 9:45. Mat/Sat/Sun 4:30PM.

Disturbing sexual content, maybe offensive.

GROSSE POINTE BLANK Daily 2:15, 7:15, 9:45. Mat/Sat/Sun 4:25PM

DISTINCTION Daily 2:20, 7:20, 9:25. Mat/Sat/Sun 4:20PM.

Presented in Dolby Digital Sound.

Not suitable for young children.

WEST END MALL

West Edmonton Mall, Phase III Entrance 2 • 444-1829

LIAR, LIAR Daily 2:00, 7:15, 9:20. Mat/Sat/Sun 4:00PM.

*Presented in Digital Theatre Sound.

Coarse language, suggestive scenes.

DEVILS OWN Daily 2:15, 7:10, 9:25. Mat/Sat/Sun 4:35PM.

Violent scenes and coarse language.

DOUBLE TEAM Daily 9:45PM.

VOLCANO Daily 2:00, 7:30, 9:50. Mat/Sat/Sun 4:15PM.

Presented in Digital Theatre Sound. No passes accepted.

No passes accepted.

MCMAHON'S NAVY Daily 2:15, 7:15, 9:15. Mat/Sat/Sun 4:20PM.

TURBO: A POWER RANGERS ADVENTURE Daily 2:20, 7:20, 9:25. Mat/Sat/Sun 4:20PM.

Presented in Digital Theatre Sound.

Not suitable for young children.

ANACONDA Daily 2:10, 7:10, 9:10. Mat/Sat/Sun 4:20PM.

Frightening scenes.

MCMAHON'S NAVY Daily 2:20, 7:20, 9:25. Mat/Sat/Sun 4:20PM.

Presented in Digital Theatre Sound.

Not suitable for young children.

MCMAHON'S NAVY Daily 2:20, 7:20, 9:25. Mat/Sat/Sun 5:00PM.

Presented in Digital Theatre Sound.

The Lizard Daily 2:15, 7:15, 9:20PM.

MCMAHON'S NAVY Daily 2:25, 7:45, 10:00.

Mat/Sat/Sun 4:30PM.

Violent scenes.

MCMAHON'S NAVY Daily 2:30, 7:30, 9:30. Mat/Sat/Sun 4:20PM.

Presented in Digital Theatre Sound.

Not suitable for young children.

MCMAHON'S NAVY Daily 2:35, 7:35, 9:45. Mat/Sat/Sun 5:00PM.

Presented in Digital Theatre Sound.

The Lizard Daily 2:45, 7:45, 10:00PM.

MCMAHON'S NAVY Daily 2:50, 7:50, 9:50PM.

Presented in Digital Theatre Sound.

Not suitable for young children.

MCMAHON'S NAVY Daily 3:00, 8:00, 10:00PM.

Presented in Digital Theatre Sound.

Not suitable for young children.

MCMAHON'S NAVY Daily 3:05, 8:05, 10:05PM.

Presented in Digital Theatre Sound.

Not suitable for young children.

MCMAHON'S NAVY Daily 3:10, 8:10, 10:10PM.

Presented in Digital Theatre Sound.

Not suitable for young children.

MCMAHON'S NAVY Daily 3:15, 8:15, 10:15PM.

Presented in Digital Theatre Sound.

Not suitable for young children.

MCMAHON'S NAVY Daily 3:20, 8:20, 10:20PM.

Presented in Digital Theatre Sound.

Not suitable for young children.

MCMAHON'S NAVY Daily 3:25, 8:25, 10:25PM.

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MCMAHON'S NAVY Daily 3:30, 8:30, 10:30PM.

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MCMAHON'S NAVY Daily 3:45, 8:45, 10:45PM.

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MCMAHON'S NAVY Daily 3:50, 8:50, 10:50PM.

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Not suitable for young children.

MCMAHON'S NAVY Daily 3:55, 8:55, 10:55PM.

Presented in Digital Theatre Sound.

Not suitable for young children.

MCMAHON'S NAVY Daily 4:00, 8:00, 10:00PM.

Presented in Digital Theatre Sound.

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MCMAHON'S NAVY Daily 4:05, 8:05, 10:05PM.

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MCMAHON'S NAVY Daily 4:55, 8:55, 10:55PM.

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Not suitable for young children.

MCMAHON'S NAVY Daily 5:00, 8:00, 10:00PM.

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MCMAHON'S NAVY Daily 6:45, 9:45, 11:45PM.

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Not suitable for young children.

MCMAHON'S NAVY Daily 6:50, 9:50, 11:50PM.

Presented in Digital Theatre Sound.

Not suitable for young children.

MCMAHON'S NAVY Daily 6:55, 9:55, 11:55PM.

Presented in Digital Theatre Sound.

Not suitable for young children.

MCMAHON'S NAVY Daily 7:00, 10:00, 12:00AM.

Presented in Digital Theatre Sound.

Not suitable for young children.

MCMAHON'S NAVY Daily 7:05, 10:05, 12:05AM.

Presented in Digital Theatre Sound.

Not suitable for young children.

MCMAHON'S NAVY Daily 7:10, 10:10, 12:10AM.

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Not suitable for young children.

MCMAHON'S NAVY Daily 7:15, 10:15, 12:15AM.

Presented in Digital Theatre Sound.

Not suitable for young children.

MCMAHON'S NAVY Daily 7:20, 10:20, 12:20AM.

Presented in Digital Theatre Sound.

Not suitable for young children.



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every MON: Delicious Dj Brian

every TUE: Dj's Dwight Scruton & Chuck Rock

every WED: Black Wednesday Scary Music

for Scary People with Dj Black

every THU: Upstairs-Classic 80's with Mikey Doing That Flashback Thing

every THU: Downstairs-DJ Code Red

every FRI-SAT: Dj Mikee

FRI 2: Defcon Sound System

SAT 10: Glueleg, Salmonblaster, Race

THE REV

10300-102 St. 423-7820

THU 1: Maybellines, Juggernaut, Molly's Reach, Welcome-Kiss Tribute

FRI 2: Jazberry Ram

SAT 3: Amber 416, Maybellines, 1800's

Edmonton Rocks CD Release Party

SAT 10: 60's Retro Party

MON 12: Rusty, Monoxides

VERDUE HALL

9231-100 Ave. 451-6773

FRI 2: Namesake, Misdemeanor, Nothing At All, Screwy Louie (ALL AGES)

THE ROXT

Private Member's Club, 10345-104 St. 426-3150

every THU: Dj Big Dada

THE ROXT

10708-124 St. 439-3729

SAT 3: the Hanson Brothers, Maow, Billy

BLUES & ROOTS

BLUES PUNK

2831 Fort Rd. 473-8705

every THU-SAT: Just Mickey

every SUN aft: Jam

BLUES ON WHYTE

10329-82 Ave. 439-5058

every SAT aft: Blues Jam

THU 1-SAT 3: House of Payne

SUN 4: Singer/Songwriter Competition Finals

MON 5-WED 7: John Campbell John

THU 8-SAT 10: Sophie & the Shufflehounds

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10375-59 Ave. 988-5455

every FRI-SAT: Strictly Blues Jam

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6005-103 St. 433-5183

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TUE 6: Amy Sky

FRI 9: Attar

SAT 10: Aglet

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every SUN: Acoustic Open Stage with Joe Birede & Toni-Rae

DEZIE URBAN LOUNGE

8111-105 St. 439-3388

every THU: Frendz of Azul

FATOGY

6104-104 St. 437-3633

every WED: Koliger Rault Band Host Open Jam

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SAT 3: Sticks & Stones

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8230-103 St. 436-4793

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10805-105 Ave. 420-2020

every TUE: Acoustic Open Stage

every THU: Blues Open Stage

MARINOS

4990-92 Ave. 466-8652

every THU: Lionel Rault & Gary Bowman

SAT 3: Sophie & the Shufflehounds

MICKY FINN'S

2 Flr, 10511A-82 Ave. 439-9852

every SUN: Open Stage Hosted by Everett LaRoi

MISTY ON WHYTE

10458-82 Ave. 433-3512

every MON Open Stage

NOVEMBER

10458-82 Ave. 433-3512

every MON Open Stage

UP

13160-118 Ave. 451-9180

every TUE: Open Jam

UPPS

13160-118 Ave. 451-9180

every WED: Open Jam

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every THU: Open Jam

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E-town Live

Listings are FREE • VUE Fax: 426-2889 • Deadline 3:00 pm Friday

GALLERIES —

SHOWS OPENING/EVENTS/HAPPENINGS

FAIR GALLERY

U of A, 1-1 Fine Arts Bldg, 112 St, 89 Ave, 492-2081

COMING OUT: Work from the U of A BFA show, graduating class, May 6-18. Opening reception, THU, May 8, 7-10 PM.

THE FRINGE GALLERY

85MT, 10516 Whyte Ave, 432-0240

ROOD, PLENITUDE: New work by Peggy Gahn, Thru May

PROFILES GALLERY

110 Grandin Park Plaza, 22 Sir Winston Churchill St, St. Albert, 460-4310

HIGH ENERGY: High School students from four St. Albert High Schools, May 7-31. Opening reception, WED, May 7, 7-9 PM.

SPRING AT GALLERY WALL:

ALBERTA CRAFT COUNCIL

10106-124 St, 488-6611

FORGED & HEWN: Juried exhibition by members of the Southern Alberta Chapter of the Western Canadian Blacksmiths Guild and Woodworkers Alliance, 'til June 28.

SCARLAW

10403-124 St, 482-204

Featuring gallery artists Fred McDonald Dennis Bruce, Silvia Armenti and Mel Heath. Also new Inuit sculptures by Baker Lake artist Paul Toolooktook and Barnabas Arnasungaaq

SUGAR RATT

12310 Jasper Ave, 482-2854

SPRING COLLECTION: Group show, 'til May 9

DOUGLAS UDELL

10332-105 St, 488-4445

WATER COLORS ON PAPER: By Wilf Perreault, May 3-17. Artist in attendance SAT, May 3, 2-4 PM

ELECTRUM DESIGN STUDIO

12415 Stony Plain Road, 482-1402

IN TANDUM: Recent works in porcelain & stoneware by Jim Etzkorn; works on paper by Helen Hadala. Until May 10

THE FLOWERS

43812 Jasper Ave, 488-2952

MAY FLOWERS: Four Edmonton artists Sylvia Blashko, John Freeman, Lynn Malin, Hilary Prince. May 1-17

SCOTT GALLERY

10411-124 St, 488-3619

NEW LANDSCAPES: Paintings on canvas and paper, by Gerald Faulder. Until May 7.

WEST END

12308 Jasper Ave, 488-4892

LIFE LINES: New paintings by Alex Janvier, R.C.A. Until May 8

Galleries open for the Spring Gallery Walk, SAT May 3-SUN, May 4

HARCOURT HOUSE GALLERY

3rd Floor, 10215-112 St, 426-4180

SACRED SEX: Curated by Dawn McLean, works by Neil Hertel, Liz Ingram, Lyndal Osborne, Anne Roberts. May 1-31. Opening reception, THU, May 1, 7:30-10 PM.

LATITUDE 13

10137-104 St, 423-5353

MAY DAY EXHIBIT: Until May 7. Works from the AFA Collection, and other political works. May 1, labour party, 7 PM

SANCTIFIED FLESH: Video installation by Mary Kavanagh, May 8-31. Opening reception THU, May 8, 8 PM; Artist talk FRI, May 9, 2 PM.

ORIGINAL ART GALLERY

Grandin Mall, 22 Sir Winston Churchill Ave, St. Albert, 460-4324

KIDS AT WORK: Water colors by Verna Thorp and Barbara Schaefer. May 7-May 31. Opening reception, WED, May 7, 7-9 PM

SNAP PRINT GALLERY

10137-104, back of Latitude 53, 423-1492

New works by Bill Lang and Stu Parker. May 8-31. Opening reception, artists in attendance, THU, May 8, 7-10 PM.

ART GALLERIES

ARDEN GALLERY

215-6 Carnegie Dr, Campbell Business Park, St. Albert, 419-2676

<http://www.compusmarcab.ca/bozena/arden.htm>

CARTOON EXHIBITION: by Michael V Tkaczyc, ANGELO MARINO L.E.: Sports figures, prints

ARTISTICALLY BREAKING ART STUDIO

Callingwood Sq, 6717-177 St, 487-6559

Paintings and sculptures by Jean Birnie

THE ARTISTS MARKET PLACE

Westmount Mall, 111 Ave, Groat Rd, 908-0320

ERNST HOLM: New abstract works, 'til May 2.

ASH STREET GALLERY

919 Ash Street, Sherwood Park, 467-1905

SWING OF SPRING: Members of Art Society of Strathcona County.

CITY HALL

City Rm, Sir Winston Churchill Sq, 496-8256

Edmonton Art Club Until May 16.

2nd Fl, Sir Winston Churchill Sq, 488-9838

SPRING PROGRAM INFORMATION—FORM AND FIGURE: Until May 6.

EAGLE ONE GALLERY

202, 9644-54 Ave, 435-5384

Sylvia Dubrule, Thru May.

EDMONTON ART GALLERY

2 Sir Winston Churchill Sq, 422-6223

VICKY ALEXANDER: BETWEEN DREAMING AND LIVING: Installation and photographs based on fantasies we build for ourselves. Until June 15.

DISREPRESENTATION: An exploration of the range of abstract art currently being produced in Alberta, from pure abstraction and the reactions to it, to independent explorations. Until June 15.

NEW ACQUISITIONS: Works recently acquired by the gallery either through donation or purchase. 'til June 15.

THE POOL FOOLATION GIFT: A new Permanent Collection Exhibition. A survey of Canadian art from the early 1800s to present PROJECT ROOM #12: THE HUMAN FORM IN CONTEMPORARY INUIT ART Sponsored by the Beurlaw Gallery and an anonymous supporter. Until May 18.

GALLERY DE JONGE

27022A Hwy 16, Spruce Grove, 962-9505

Group exhibition, gallery artists.

GALERIE WOLTIEN

<http://www.woltenart.ca>

Exhibit on the Internets World Wide Web

GIORDANO GALLERY

208 Empire Blvd, 10080 Jasper Ave, 429-5066

Group show, Ruby Mah, Anne Billy, David Bolduc. Until May 24

IML GALLERY

10624-82 Ave, 433-6834

PET POURRI: Originals, prints & miniatures in water color and pencil by Irene M. Ledsham. Until May 15

IRINI AVE

Bonnie Doon Shopping Centre, 914-3911

Featuring nine local designers

JAKE'S PICTURE FRAMING & GALLERY

10145-104 St, Main & 2nd Fl., 426-4649

Water colors and pastels by Artist Ellen Fry

KAMINA GALLERY 1

7510-82 Ave.

944-9497

Northern Images by Willie Wong. Wildlife prints by various artists

KAMINA GALLERY 2

9680-90 Ave, 433-0388

New paintings, phantasmagoric work by Peca Rajkovic. Until May 27.

SPECIAL-T GALLERY

284 Saddleback Rd, 437-1192

MIXED PALETTE: Federation of Canadian Artists, Until June 14.

TAP MINDS GALLERY

139-15333 Casde Downs Rd, Lake Beaumars Mall, 413-0147

Featuring Song Birds by Gina Christoffer森 and water colors by Jim Sha.

TWO GUYS WITH PIPES

10554-82 Ave, 2nd Fl.

448-7273

RANDAL KAY: A National Treasure.

VANDERLEELIE

10344-134 St, 452-0286

Solo exhibition of recent paintings by David Cantine. Until May 26.

RUTHERFORD HOUSE

11153 Saskatchewan Dr, 427-3995

Costumed Interpreters recreate daily household activities. SUN 4: Sunday High Tea

THE TELEPHONE HISTORICAL CENTRE

10437-83 Ave, 441-2077

Set in the original Old Strathcona Telephone Exchange Building (1912).

ZOOLOGY HERITAGE MUSEUM

Verastkwin, Highway 13, 1-800-661-4726

Bicycles, cars, farm equipment... reflections of Alberta's transportation history.

OLD STRATHCONA MODEL AND TOY MUSEUM

8603-104 St, 433-4512

Paper replicas of historic sites, ships, planes, trains, birds.

PROVINCIAL MUSEUM OF ALBERTA

12845-102 Ave, 453-9131

Science Circle, Weekends, 1-4 PM.

SUN 4 & 11: Who was Genghis Khan? Insight into the man.

MAIN FEATURE GALLERIES

GENGHIS KHAN: TREASURES OF INNER MONGOLIA: Archaeological treasures from Inner Mongolia, some as old as 4000 years.

Silk garments, solid-gold saddle ornaments, rare porcelain wares and intricate bronze statues on display Until July 6.

REYNOLDS-ALBERTA MUSEUM

Verastkwin, Highway 13, 1-800-661-4726

Combining the fun of nursery rhymes with the beauty of animals. May 1, daily

THEATRE

AS YOU LIKE IT

Robert Tegler Student Centre, Concordia University College, 7128 Ada Blvd, 440-6661

Presented by The Foothills Theatre Society Shakespeare's romantic comedy, takes place in New York City and the Appalachian Mountains.

1997, til May 3, 8 PM.

BASIC TRAINING

Jubilations Dinner Theatre, W.E.M., 484-2424

Join us in the mess tent for a light hearted look at boot camp. Until June 21.

THE DATING SERVICE

Celebration Dinner Theatre, Neighborhood Inn, 448-9339

Sebastian is lazy and smokes cigars, Salina's idea of romance is based on DNA compatibility. Both are cupids and have been assigned to the Aphrodite's Attack Dating Service. 'til June 8.

DIETIE HASTY

Varsonca Theatre, 10329-83 Ave, 433-3399

The Live Improvised Soap Opera. Murder, betrayal, passion...every MON night @ 8 PM.

DR. FANTASTIC'S AMAZING COMET SHOW

Margaret Zeidler Star Theatre, 11211-142 St, 451-3344

Live theatre show about comets and Comet Hale-Bopp. Until June 22.

WHERE THE WORLD STOPS FOR JUST A SECOND...

Partial Proceeds To Benefit AIDS Network of Edmonton Society

Media Sponsor VUE WEEKLY

The AIDS Network

149th Street Friday, May 2 Helen Nolan & Co., 8902 - 149 Street 481-4238

Jasper Avenue Saturday, May 3 Helen Nolan & Co., 11210 - Jasper Avenue 421-4480

Whyte Avenue Tuesday, May 6 Stan Thomas 10402 - 82 Avenue 439-8097

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LISTINGS

THE 2ND ANNUAL CABARET

and Space, 11516-103 St, 471-1566
Northern Light Theatre, fundraising event.
Edmonton's Artistic Directors meet
Edmonton's Critics and perform in a
theatrical event by James Toupin, SAT, May
10, Doors @ 9, Cabaret @ 10.

MARD HOTEL

sol: Performing Arts Centre, 906-6387
The Grand hotel, Berlin, 1928—the most
lavish hotel, Berlin, is the centre of the
action. May 8-10, 15-17, 8 PM.

IDEAL HUSBAND

Castel, Shotor Theatre, 9828-101A Ave,
25-1820

Oscar Wilde, England, 1895. Robert
Chiltern is a politician with a brilliant
career ahead of him. A woman comes into
his life, beautiful but conniving. 'til May 11.

DONNY & POKI VARIETY HOUR

Concourse Theatre, 10329-83 Ave, 433-3399

Johnny Reno welcomes Poki Schwatkar back
from London. Every SAT night @ 11PM.

THE LAKE OF THE HEART

Concourse Theatre, 10329-83 Ave, 433-3399
By Stewart Lemoine. Presented by La
Quindanya. Adapted from Dante's "The
Inferno". Set in Florence, Italy and the Second
Circle of Hell (a pleasant and increasingly
popular travel destination), a chance encounter
between a pair of tourists sets the wheels of
desire a spinning. May 1-7

LAND'S ENDING: THE EDGE OF THE WORLD

The Arts Barns, 10300-84 Ave, 452-0001
Presented by the Unconscious Collective,
by Trevor Schmidt. May 9-18.

MATA HARI—TIGRESS AT THE CITY GATES

Theatre, Citadel Theatre, 425-1820
One Yellow Rabbit's hit musical. Mata Hari,
a Dutch courtesan whose exotic dancing
made her queen of Europe's salons and a
favorite consort of World War I generals.
Was she a traitorous femme fatale or an
innocent scapegoat? 'til May 3.

SLIGHTLY BIGGER CITIES

Concourse Theatre, SUB, U of A, 451-8000
Presented by One Yellow Rabbit, written
and performed by Bruce McCulloch, and
live music by guitarist Brian Connolly.
THU, May 8, 8 PM.

L.U.D.S.

Mayfield Dinner Theatre, 16615-109 Ave, 483-
851

One morning Cindy opens the Laundry
ette, a letter arrives which tells her that
her boyfriend is gone. Rocking 60's Musical
Soap Opera. Until May 11.

SELLING MR. RUSHKIE

Jazz Theatre, Lower Level, Jubilee Auditorium,
by Clem Martin, presented by Workshop
West Theatre. Walking a knife edge
between comedy and suspense. Selling Mr.
Rushkie explores the dangerous price of
free speech. Until May 11.

THEATREPORTS

1029-83 Ave, 448-6959
Rapid Fire Theatre, comedy improv at
break-neck speed. Minty-fresh scenes are
created on the spot by world champion
improvers every week. FRI's @ 11 PM.

THE THREE CUCKOLDS

Waterville Theatre, 10322-83 Ave, 425-3904
Following three adulterous relationships,
the cheater becomes the cheated and
soon all are confused as to who is exactly
involved with whom. Until May 3.

A THOUSAND CLOWNS

1001 Calaho Rd, 962-8995
Presented by The Horizon Players, by Herb
Gardner. A bachelor uncle is left to rear his
precious nephew. May 8-10, 7:30 PM.

TRUCKSTOP FUNDRAISER & COPPER

Walterdale Theatre, 10322-83 Ave,
Truckstop, by Grant Dryden, presented by Big
Black Boot Productions. Copper by Trevor
Schmidt, presented by The Subconscious
Mines. Sun, May 4-10, 8 PM.

TUE-YURE

Bourbon Street, WEM, 481-9857
Variety Night every Wed.
ZONE 8 DRAMA TEST '97

Eva Howard Theatre, 1020-108 Ave, 426-3010
May 1-2.

DANCE

THE PILLARS OF PEACE

YOUTH DANCE GROUP
The Bahai Centre, 9414011 Ave, 455-9627

SAT 10: Open house, 7 PM.

CANADIAN INTERNATIONAL
IMMIGRANT & REFUGEE SUPPORT
ASSOCIATION

Victoria Composite High School Auditorium,
429-1986

SAT 3: 7th Annual Multicultural Dance
Festival, 7 PM.

DANCE POWER

SUB, U of A, 473-4378
THU 1-SUN 4: Competition
GALA CELEBRATION

City Hall, Sir Winston Churchill Sq,
462-0795

FRI 1: Various local multicultural dance
groups, 7:30 PM

SPECIAL EVENTS

AIDS BENEFIT—SUÈDE IN CONCERT

Provincial Museum, 12845-102 Ave,
488-5742

FRI 9: Popular, jazz and blues, 8 PM.

BAILEY RHYTHM FESTIVAL

City Hall, Sir Winston Churchill Sq, 462-0795

FRI 1: Gala Celebration featuring local
multicultural dance groups, 7:30 PM.

BIDS FOR KIDS' COUNTRY CLASSIC
BENEFIT AUCTION

Edmonton Convention Centre, 474-0751
FRI 2: Benefit Auction with banquet and
dance, 6 PM.

THE VERKHOMA ENSEMBLE—A
UKRAINIAN WEDDING

9615-153 Ave, 434-4468
FRI 9-SAT 10: Fundraiser for The
Verkhoma Ensemble. Experience a
traditional Ukrainian Wedding, eat, dance
and enjoy. 5:30 PM.

JAZZ-A-MATAZZ '97

Sidetrack Cafe, 11033-112 St, 497-4364
THU, May 1: A Fundraising Special Event
for the Canadian Cancer Society.
Featuring, Dave Babcock, Brian Chan
Vivianne Cardinal, Johanna Sillanpaa et al.

SPORTS EVENTS

BASEBALL

EDMONTON TRAPPERS

Telus Field, 10233-96 Ave, 429-2934
SAT 3: Trappers vs Albuquerque Dukes,
7:05 PM.

MUSIC

WENDO DAWA IN CONCERT

Yardbird Suite, 10203-86 Ave, 432-0428

Swedish quartet
Time: 9:00pm; Tix: members \$9, guests \$12

SAT MAY 3

EDMONTON ROCKS
CD RELEASE PARTY

Rev Cafeteria, 10200-102 St, 433-7829

Featuring the Maybellines, Amber-16, and
1800's

Time: doors at 8:30pm; Tix: \$5

THE HANSON BROTHERS
(ALL AGES) CONCERT

Rey Theatre,
10708-124 St, 439-3729

With Maow and Billy
Time: 7:00pm;
Tix: \$10

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Swedish quartet
Time: 9:00pm;
Tix: members \$9, guests \$12

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Rey Theatre,
10708-124 St, 439-3729

With Maow and Billy
Time: 7:00pm;
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MUSIC

WENDO DAWA IN CONCERT

Yardbird Suite,
10203-86 Ave, 432-0428

Swedish quartet
Time: 9:00pm;
Tix: members \$9, guests \$12

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FACES & FIGURES aims to showcase original works by contemporary Alberta artists working in figurative representation. The exhibition will open in early September at ART IS VITAL Gallery in Calgary and culminate with a public reception during Artwalk '97 where an independent jury will award prizes. Deadline for applications is May 15. Contact ART IS VITAL Gallery at 110 - 8th Ave S.W. Calgary. (403) 262-1356.

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ASA Annual Membership Jury May 2, 1997 deadline. Call Peggy 454-8706 for application.

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Kramer needs band to work with. Have lead and back-up vocal experience. Call 896-2319 (not long distance).

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Bass player needed for all original band. Call Sean or Dave at 471-5621

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The Big Hempfest in September is soliciting for bands. Want to play? Call Amanda at 910-9388. Demo tape required.

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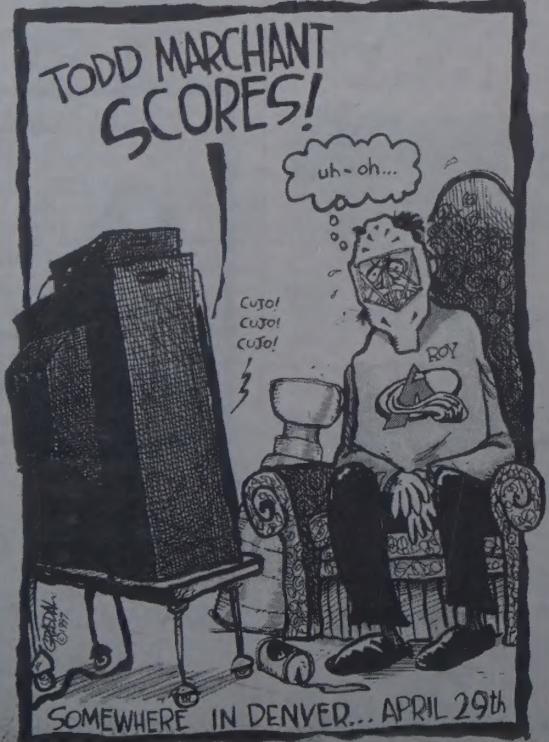
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CR/0501

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PR/0400

REAL LIFE

Women seeking Men

I'm a fun-loving, brown eyed blonde, single mom, in my mid 30's. I enjoy live theatre, dancing out, dancing, biking, aerobics & long walks in the evening. I'm a non-smoker & non-drinker. I'm professionally employed, spontaneous & outgoing & the same. The person I'm seeking should also be positive, honest, caring & a good sense of humour. If you're interested, please get back to me. Box 4220.

I'm a 27 yr. old mother of two children. I'm 5'3" tall, 110 lbs, with blonde hair & blue eyes. Some of my interests are horseback riding, camping, long walks & spending an evening at home. I'm not into head games. I'm looking for a 25-35 yr. old gentleman. If you're interested, please box me back. Box 7469.

My name is Gayle. I'm 5'4" tall, medium build with blonde hair. I'm a smoker, a non-drinker. I enjoy movies, dancing, eating out, long walks & most sports. I'm looking for a down-to-earth gentleman with a good sense of humour & someone who's not into head games. If you're interested, please box me back. Box 2684.

I'm looking for someone special to become a friend & possibly move down the road. I'm 5'4", 110 lbs, with blonde hair & blue eyes. Some of my interests are dancing, playing pool, movies, reading, camping, moonlit walks & much more. You should be 21-30 yrs. old, emotionally & financially stable, honest, mature, respectful & hard working. If this sounds like you, please box me back. Box 2248.

This forty something woman who's into country & western, is looking for that special someone who doesn't mind horses, dogs, cats & a lot of things outside. I like dancing, out, dancing & live theatre. Mostly, I'm a dancer & dancer. You should enjoy cuddling, honesty, commitment, loyalty, respect & down-right admiration. I would like the same. I would like to talk & be spontaneous. I would love to listen & share. You should box me, so I can tell you more. Box 7841.

BUSINESS OPPORTUNITIES

\$\$ Wanted: Investor for active 900 line \$\$
\$ Huge return. Minimal investment. \$
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CR/0514

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CR/0418

HELP WANTED

STUDENTS: We have many full time & part-time positions to fill. \$12.85 to start. Great resume experience & summer work. Training provided. Call Now - 436-9444

CR/0508

HELLO, ANYBODY OUT THERE?

We are looking for people who want part time jobs, doing telemarketing. Will train. We welcome the disabled, people with ailments / social problems, and seniors. Call 429-0544

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CR/0508

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CR/0515

100
SERIOUS PEOPLE
NEEDED
to kick the
SMOKING HABIT
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459-2655

CR/0612/smoke

VOLUNTEERS

The CANADIAN DIABETES ASSOCIATION is looking for volunteers to be Raffle Ticket Sellers at Special events and malls throughout Edmonton. You can help! For more information, Call 423-1232.

na0501

The Centre for International Alternatives is hosting the Global Visions Festival at the end of September. The themes revolve around local and global justice issues. Volunteers get free access to the festival. Call Scott Harris 439-6744

na0930

The Edmonton Area Outdoor Council is asking individuals and groups to participate in the 10th Annual River Valley Clean-up scheduled for Sunday, May 4 from 1 to 4 PM. Call 495-PARK.

na0424

The Works requires energetic spirits to become part of our volunteer team for our 12th Annual Festival. We need lots of people to work as exhibit attendants, tour guides, family program assistants, please call 461-4079 (24 hrs)

na0400

REAL-LIFE TELEPERSONALS™ PRESENTS:

"Prelude to the 1st date" Late August 1994

SHE SAID

"So, we even had the same kind of dog..."

After a few dates through Telepersonals - I hadn't met anyone special. But when I connected with Matthew, I definitely liked the sound of his voice. And it was comforting to know we had so many mutual interests before we ever met: hiking, camping, and we each owned a fabulous Siberian Husky. We figured there'd be no surprises when we met. Well... about his moustache...

(For the rest of the story call 944-0500 and follow prompts)

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Shylah - Barks,
frolics and advises
Della on her choice
of date. Hasn't tried
Telepersonals... yet.

Della Martin - 20,
university student,
allergic to singles bars,
and 100% genuine
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Telepersonals®

PRESENTS : "THIS WEEK'S TOP ADS"

I'm 5'2" tall, 111 lbs. & in my mid 40's. I'd like to meet nice professional someone who's isn't afraid to hold my hand. I'm a bit over the cold, I'd like to kiss you passionately, top lip, bottom lip, tongue, teeth & everywhere, whenever. whenever I felt the desire. With you, I'd like to share my entire self & you with me, to share my feelings, secrets & fantasies. I'd like you to cuddle me in the night & whisper my name in your dreams. To hear more, please call me back. Box 7561.

I'm looking to meet new people. I'm not in a relationship in the medical right now. I bet that would be better up front. I'm a bit more than quantity, not quality. I'm in search of a quality man. If you're a quality man, I don't need to rhyme off what he should be like. You will know. I'm in my early 30's, 5'4" tall, with short, reddish brown hair & blue eyes. Man do consider me attractive. I'm far from a boring woman & I'd like to have fun. If you're interested, & you'd like to know more, please box me back. Box 6551.

I'm 36 yrs. old, single, with 5'10", 140 lbs. with short, blonde hair, brown hair & blue eyes. I'm professionally employed with a very busy life. I'm looking for a 35-40 yr. old, taller than 6' tall, professionally employed, unattached, great sense of humor & who enjoys the many things that life has to offer but is not afraid to share. If you like a lady who looks good in jeans or in black lace, give me a call. Box 8618.

I'm Linda. I'm 36 yrs. old, single, with 5'10", 140 lbs. with short, blonde hair, brown hair & blue eyes. I'm professionally employed with a very busy life. I'm looking for a 35-40 yr. old, taller than 6' tall, professionally employed, unattached, great sense of humor & who enjoys the many things that life has to offer but is not afraid to share. If you like a lady who looks good in jeans or in black lace, give me a call. Box 8618.

I'm Crystal. I'm 22 yrs. old, 5'7" tall, 120 lbs. with blonde hair & blue eyes. I'm employed & have no children. I'm looking for someone who's sensitive, fun-loving, single & 100% honest. If that's you, box me back. Box 2717.

This is me, that is you. I'm 5'5" tall, 110 lbs. with blonde hair, blue eyes. You should enjoy your own appearance. I'm a mom of three kids. You should enjoy cuddling, honesty, commitment, loyalty, respect & down-right admiration. I would like the same. I would like to talk & be spontaneous. I would love to listen & share. You should box me back. Box 7841.

I'm a 40 yr old Native lady. 5'7" tall, 140 lbs. I'm looking for someone over 40 yrs. old, for friendship & possibly more. If you're interested, box me back. Box 3173.

I'm 37 yrs. old, 5'10", 130 lbs. with dirty blonde hair & blue eyes. I'm told that I'm good looking. I'm separated with a special someone who lives with their mother & a son of 10 yrs. old. I'm friendly & financially stable & I hold down a part-time job that allows me to travel a little bit. I'm honest, reliable, sincere, trustworthy & romantic with a big heart. I love to make people happy. I've told that I'm very humorous & a fun-loving guy. I'm looking for special lady, 27-40 yrs. old, good looking, great sense of humor & a nice body. Doesn't have to be perfect, but nice. If you're interested, get back to me. Box 8932.

I'm looking for friendship, a relationship & keep the option of marriage open in the future. I like children, so if you have some, that would be great. I'm single & I'm looking for two children in the future as well, that would be great. I'm 5'8" tall, 150 lbs., nice looking, with short, dark brown hair & green eyes. I've been told that I'm very handsome with a nice build. You won't be disappointed, believe me. I'm 39 yrs. old, but look much younger. I'm very warm, caring & affectionate. Please box me back. Box 557.

I'm Jason & I'm a life size teddy bear who loves to get hugged. I'm a little bit shy, but I'm a hopeless romantic. I'm 5'7" tall with blonde hair & blue eyes. I enjoy camping, movies, playing pool, listening to music, quiet moments, talking to you much more. If you're interested in having a good time, I'm enjoying the world & you're not too serious about things, that would be great. Leave me a message. Box 2293.

My name is Serge. I'm from Quebec City and I have been here since July. I'm looking to find someone for a long term relationship. I'm looking for someone who's 25-40 yrs old. I'm 40 yrs. old, but look much younger. I have brown hair & brown eyes. I'm a smoker & a social drinker. I've had a great sense of humor & enjoy life. If you're interested, please get back to me. Box 6895.

I'm in my early 30's, shy, honest, trustworthy & single. I'm the bar scene. Been there, done that. Looking for a female who's somewhat the same as I am. I'm not picky at all. Let's talk & take it from there. Box 9109.

I'm a 30 yr old, single, honest, trustworthy & single. I'm the bar scene. Been there, done that. Looking for a female who's somewhat the same as I am. I'm not picky at all. Let's talk & take it from there. Box 9109.

Of course, I had been dating all the wrong guys...

Correen Caverley - 36, administrative secretary, and 100% genuine Telepersonals user.

Frank: It felt like we'd known each other for years. Correen: I turned around and licked him one on the lips...

Correen & Frank

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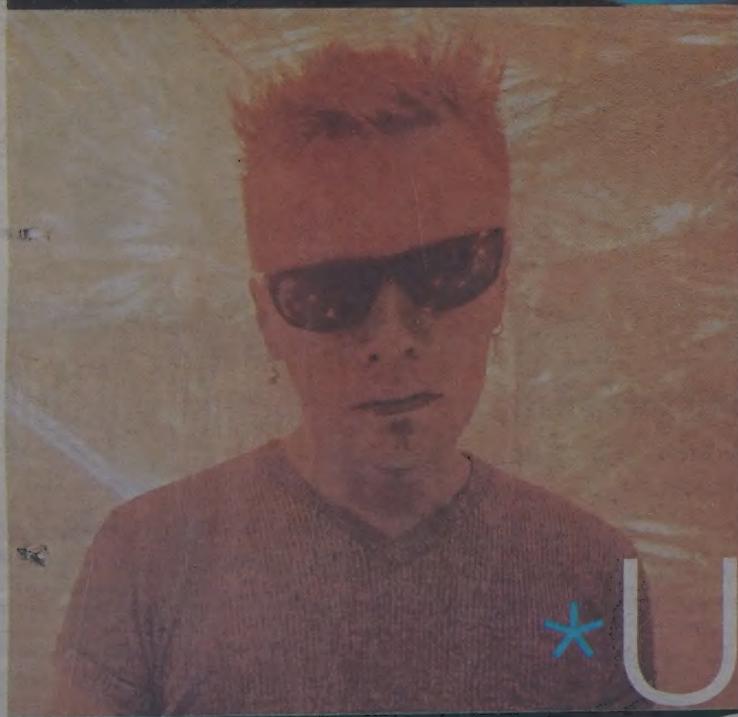
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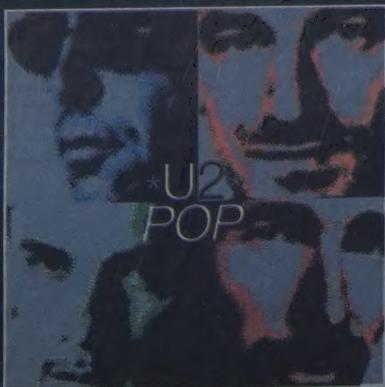
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